

ON FREE PUBLIC VIEW
FROM 9 A.M. UNTIL 6 P.M.
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 3RD, 1920
AND CONTINUING UNTIL THE DAY OF THE SALE

THE CELEBRATED
E. EYMONAUD COLLECTION
FROM PARIS

AND
MR. VITALL BENGUIAT'S
NOTEWORTHY COLLECTION
OF

REMARKABLE RUGS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF APRIL 8TH, 9TH AND 10TH
AT 2.30 O'CLOCK

AND
IN THE GRAND BALLROOM OF
THE HOTEL PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
ON FRIDAY EVENING, APRIL 9TH, 1920
BEGINNING PROMPTLY AT 8.30 O'CLOCK

CATALOGUE
OF THE
CELEBRATED COLLECTION
OF
SUMPTUOUS
TEXTILES AND EMBROIDERIES

FORMED BY
MONSIEUR E. EYMONAUD
PARIS

TO WHICH HAS BEEN ADDED
MR. VITALL BENGUIAT'S
NOTEWORTHY COLLECTION
OF
REMARKABLE RUGS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS AND EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1920



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE

THE EYMONAUD-BENGUIAT COLLECTION

This pre-eminently noteworthy collection of sumptuous textile fabrics, to be sold under the management of the American Art Association, was formed many years ago, and has been known for more than a decade within art circles of Europe, and during this time to a lesser extent within those of America. Today it would be impossible to assemble such superb specimens without a monetary outlay which would seem prohibitive, if the examples were found—and the most experienced of collectors would declare the impossibility of finding an equivalent assemblage.

Without the two expert names—Eymonaud and Benguiat—names which in themselves represent expert knowledge—the collection would still speak for itself through its outstanding qualities of art, artisanship, beauty and historical interest. With these names of collector and owners, it stands forth authenticated by indefatigable searchers for the beautiful in art, and sincere and accomplished judges of the merits of the craftsmanship of past ages.

The beautiful fabrics were collected, in a devoted pursuit, by Monsieur E. Eymonaud of Paris, and the collection had not for many a year seen the light of day until it was procured by the Messieurs Vitall and Léopold Benguiat—citizens of the world, in their connoisseurship—for the express purpose of bringing it to the United States for dispersal at public sale at the American Art Galleries, in this city. Velvets in it still bear the impress of embroidery, lace or galloon patterns received during their long repose in chests.

Probably not before in America, nor even in Europe, has the textile excellence of the Renaissance period been displayed in a manner so true and comprehensive, in a collection offered to the public, as in these brilliant examples of needle-point orphreys, of velvets and embroideries, resplendent with gold and silver threads and joyous silks—several of the pieces no doubt produced by the celebrated Florentines, Jacobus Cambi and Geri Lapi, who, however, were certainly not alone in the execution of such works as

are here exhibited, which baffle modern endeavor. The Gothic period is also represented, while various examples reveal the transition from the Gothic to the Renaissance motivation.

"We all know," said an admirer of these fabrics and of this workmanship, "how in olden times the Princes of State and Church vied one with another in their richness of habit, in their impulses to magnificence and splendor; and their attainments are visualized, realized again, in this superb needle-work, in conjunction with velvets which fascinate the beholder by their chromatic radiance."

The enthusiast turned to an altar frontal from the royal chapel of Philip II's sixteenth century Escorial, at Madrid, designed by Pietro Torrigiano the Florentine, contemporary of Michelangelo (with whom traditionally Michelangelo had a memorable physical encounter), an altar frontal depicting the "Allegory of the Root and Stem of Jesse." It is a remarkable composition, with seventy-nine minute figures so particularly portrayed that even under a magnifying glass their features stand forth individually expressive.

Gothic and Renaissance brocades from Venice, France and Spain add a sparkle to the more sedate velvets. Sixteenth and seventeenth century petit-point and point-d'Arras panels prove their enduring charm and include Tudor English work of skill and patience.

The collection includes eighty important tapestries. Profusion, grandeur and opportunity, in four-score productions of this most stately of the textile arts, from Gothic times to the sixteenth century, many of the tapestries with the woven marks of loom and weaver. Italian and Brussels tapestries, works of the Englishman Thomas Hickes, fabrics of ancient Paris, of the Gobelins, of Arras, of Beauvais, of Delft, of Enghien, Felletin and Aubusson, are here—some embellished with gold threads, others whose hues gold would not enrich. The subjects of the tapestries include "The Labors of Hercules," "The Triumphs of Alexander," "Cæsar," "Flora," "Ceres," "The Triumph of Religion," "Faithful to the Church," "Judas Maccabeus"—an unusual delineation of Old World pageantry—and two hangings from cartoons attributed to Raphael.

Although VITALL BENGUIAT'S COLLECTION OF ANCIENT CARPETS has been kept in seclusion, rumors of its treasures have long piqued the curiosity of other experts and collec-

tors. Now that a portion of it is publicly exposed for the first time, all incredulity will vanish, and the claims that the collection is equaled only by the collection of a few of the greatest museums will stand proved. For this exceptional group of rugs, which could be matched by no commercial collection in the world, has been surpassed in public sales rooms only by the Yerkes Collection. It comprises an exceptionally wide range of authentic masterpieces.

Superior examples of all the important early types are displayed. From imperial Spain comes a group of characteristic weavings. Two brilliant carpets from Andalusia of the fifteenth century exhibit that combination of richness and force that distinguish most of the decorative art of Spain, while the rare Salamanca carpet, with the blue and green wreaths on an old-rose field, displays a noble and majestic beauty, wrought out of the simplest elements.

Here also are a pair of the mysterious and imposing Dragon Carpets, supposedly woven in eastern Armenia, from the fifteenth to the seventeenth century. The older of the two lacks little if anything of the antiquity of the famous Graf carpet in Berlin. The solemn grandeur, the powerful patterns and strong, deep colors of these pieces must arrest the attention of even the most unsophisticated observers. Imperial Turkey of the time of Soleiman the Magnificent and subsequent times is well represented by the brilliant and imposing Oushak carpets.

Notable examples of Persia's utmost achievements in textile arts are in abundance. The so-called Ispahans, the most famous of all carpets, which Stanford White once remarked were "the Alpha and Omega of a room," are here displayed in almost unprecedented number. The fame of these pieces long ago spread throughout the world. Akbar in India especially admired and treasured them, Rubens and Van Dyke repeatedly used them in their pictures; all competent critics in all lands and times have paid homage to their exceptional beauty.

They bespeak the glory and dignity of the Augustan Age of Persian life. Then flourished great poets, then were built lovely palaces and fabulous gardens. The gardens are withered, the palaces desolate, the poetry inaccessible; but the glories of that time are eloquently repeated and preserved in these dignified carpets.

Contemporary with the Ispahans, contrasting with them in nearly every way, yet competing with them in beauty, are the rare Damascus carpets, whose patterns borrowed from incised metal are reworked and adapted for textile decoration with a delicacy and charm unrivaled. A very noble so-called Polonaise rug whose sumptuous pattern is worked in gold, silver and a gentle, gray-green, will immediately claim the admiration and affection of all beholders. These astonishing productions, it is now known, were created at the Persian royal looms for presentation to European monarchs and nobility. So, in addition to their superlative intrinsic merit, each one has a romantic heritage. The palm of the entire collection must be awarded to the royal carpet with the animal figures,—a really supreme achievement which must rank high with the greatest artistic achievements of any age. A similar carpet is one of the chief treasures of the Museum of Lyons.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, APRIL 8, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

1—TWO GOLD-EMBROIDERED CUSHIONS *H. A. Fairbairn*
Italian Renaissance

45. Crimson satin enriched with medallion and scrollings of leaves and husks.

2—TWO EMBROIDERED AMICES *Glendenning*
Italian Renaissance

15. Crimson silk enriched with center symbol, and flanking scrollings of leaves and fruit in appliqué silks.

3—TWO EMBROIDERED VELVET AMICES *Kimbel & Sons*
Italian Renaissance

20. Sapphire blue and crimson velvet; enriched with scrollings of appliqué silks.

4—TWO STOLES AND MANIPLE *H. A. Fairbairn*
Venetian Renaissance

15. Crimson and ivory floral brocatelle enriched with floriated crosses in appliqué and gold lattice fringe.

5—GOLD-EMBROIDERED STOLE *O. Bernet, agt.*
French 18th Century

27.50. Crimson silk enriched on lappets with scrolled vines and bunches of grapes which continue round the collar, cream under side, similarly executed.

6—TWO EMBROIDERED AMICES *" " "*
Spanish Renaissance

30. Scroll-shaped amethyst velvet; adorned with strap arabesques and leafage in colors silk appliqué.

First Afternoon

22. 7—NEEDLE-PAINTED OVAL MEDALLION *H. A. Fairburn*
French 18th Century
 Black velvet enriched with standing figure of "A Pontiff,"
 background *semé* with paillettes.
15. 8—GOLD-EMBROIDERED EMBLEMATIC PANEL *Glendenning*
Louis XV Period
 Oval, displaying a monstrance supported on scrolls and
 enriched with spray of wheat and grapes. On rayed blue
 ground.
45. 9—GOLD-EMBROIDERED HOOD *E. S. Bayer*
English Gothic
 Depicting a needle-painted group, "The Virgin and Child
 Enthroned."
25. 10—TWO BROCATELLE CUSHIONS *H. A. Fairburn*
Venetian Gothic
 Woven with finely conventionalized floral motives within
 interlacing leaf ogivals; woven in plum-color and yellow
 on a shot silver ground.
25. 11—BROCADE CUSHION *Miss R. Teichner*
Louis XIV Period
 Woven with clusters of fruit and flowers in rich colors on a
 damassé gray ground.
25. 12—GOLD-EMBROIDERED CUSHION *L. V. Lockwood*
Louis XVI Period
 Richly executed in paillettes and varied solid stitches of
 gold threads with scrolled floral motives and trailing bor-
 der on drap d'argent. Trimmed with stripe and chevron
 patterned galloon of the period.
27. 13—BROCADE CUSHION *A. Berner, Agt.*
Italian 17th Century
 Velvet brocade woven with flowers on cream ground; fin-
 ished with fringed green velvet borders.
30. 14—GOLD-EMBROIDERED CUSHION *24 inches by 18 inches.*
V. H. Morey
Italian Renaissance
 Wine-red velvet, with central oblong panel and surrounding
 leaf scrollings.

First Afternoon

15—GOLD-EMBROIDERED CUSHION

L. Kohno
Spanish Renaissance

40. Golden-brown velvet, with oblong central coat-of-arms within a strap scrolled cartouche, and surrounding festoons of leafage and trophies executed in appliqué.

16—GOLD-EMBROIDERED HOOD

Mme. Battadori
Flemish Renaissance

75. Displaying needle-painted seated figure of St. John the Baptist enthroned within a canopied niche. Trimmed with fringe.

17—FOUR GOLD-EMBROIDERED CUSHIONS *Spanish Renaissance*

90. Heavy crimson satin enriched with central grotesque mask and flanking leaf scrolls, occupied by chimeric animals executed in silks appliqué.

18—FOUR GOLD-EMBROIDERED DOSSALS *Flemish Renaissance*

190. Various displaying needle-painted half-length figures of St. Peter, St. Elizabeth, St. Catherine and St. John the Divine, within curiously arched and pedimented niches.

19—AUBUSSON TAPESTRY CUSHION

Kimble & Son
French 17th Century

45. Displaying a coat-of-arms ensigned with a count's coronet and having two rampant lions as supporters. Woven in old yellow, ivory and blue on a black ground.

20—TWO PETIT-POINT CHAIR COVERS *French 17th Century*

230. "Les Jardiniers." Two gardeners appear in a landscape occupied by quaint growing flowers and their cottages. Executed in rich harmonious colors on black grounds.

21—TWO CHINESE VELVET POINTS

H. A. Fairburn
K'ang-hsi Period

35. Apricot cut velvet woven with scroll and leaf motive on drap d'or ground. Trimmed with gold galloon and fringe.

Length, 1 yard 8 inches; width 15 inches.

First Afternoon

- 22—GOLD-EMBROIDERED BORDER *mme. Leattadori*
Italian Renaissance
42. Lavender-gray velvet enriched with pear-shaped leaf scrollings in red, yellow and cream silk appliqué.
- 23—EMBROIDERED BORDER *"Italian Renaissance"*
70. Crimson satin enriched with leaf scrolls sustaining jardinières of fruit in silk and drap d'argent appliqué.
Length, 2 1/3 yards; width, 10 inches.
L. James
- 24—FOUR VELVET LAMBREQUINS *French 18th Century*
140. Lustrous rose-pink velvet with downlike sheen. Trimmed with gold galloon and fringe.
Lengths, two 1 1/4 yards, two 1 yard 6 inches; width, 13 inches.
W. A. Fairburn
- 25—EMBROIDERED VELVET BORDER *Italian Renaissance*
110. Red velvet with yellow silk appliqué developing central rondel enclosing vase of lilies and flanked by interlacing leaf scrollings terminating in dolphins' heads.
Length, 2 3/4 yards; depth, 11 inches.
A. M. Dodsworth
- 26—VENETIAN BROCATELLE COVER *16th Century*
40. Woven in tan, cream and yellow with detached ogival motives alternately enclosing highly conventionalized carnation and pomegranate devices.
2 2/3 yards by 18 inches.
W. A. Fairburn
- 27—AUBUSSON TAPESTRY BORDER *French 17th Century*
145. Woven with acanthus leaves, ribbons, festoons, birds, vase and clusters of flowers in harmonious colors on dark tawny ground.
Height, 9 feet 10 inches; width, 10 inches.
H. H. Seaman, Esq.
- 28—TWO NEEDLE-PAINTED ORPHREYS *Flemish Renaissance*
300. Depicting standing figures of Saints, within panelled and arched niches plentifully enriched with gold threads.

First Afternoon

29—TWO VELVET LAMBREQUINS

H. A. Fairburn
Louis XV Period

130. Close-pile lustrous rose-crimson velvet. Trimmed with grape-patterned gold galloon, and fringe.

Length, 1 $\frac{2}{3}$ yards; depth, 17 inches.

30—TWO VELVET LAMBREQUINS

Mrs. S. H. Straus
Louis XV Period

100. Lustrous rose-crimson velvet. Trimmed with grape-patterned gold galloon, and fringe.

Length, 1 $\frac{1}{3}$ yards; depth, 17 inches.

31—TWO GOTHIC VELVET MATS

H. A. Fairburn
Venetian 15th Century

25. Pointed at one end; woven with fine leaf scrolls; wine-red double pile velvet; the background cut to a lower plane.

32—TWO GOTHIC VELVET MATS

Miss R. Teichner
Venetian 15th Century

35. Irregular shapes. One woven with marvelously drawn clusters of pears and pomegranate, other with leaf scrolls; crimson double pile velvet, the background cut to a lower plane.

33—EMBROIDERED VELVET BORDER

H. A. Fairburn
Italian Renaissance

110. Rose-crimson velvet enriched with strap and leaf arabesque medallions in appliqué. Trimmed with silk lattice fringe.

Length, 4 yards 32 inches; depth, 15 inches.

34—THREE GOLD-EMBROIDERED LAMBREQUINS

Mme. Cattadori
Italian 17th Century

285. Wine-red velvet enriched with raised work. S leaf-scroll motives and crowning border of individual blossoms. Trimmed with gold lace galloon and fringe.

Lengths, two 2 yards 8 inches, one 1 $\frac{3}{4}$ yards; depth, 18 inches.

35—VELVET TABLE CENTER

H. H. Seaman, agt.
Scutari 18th Century

100. Woven in crimson with festoons of flowers and ribbons enclosing floral motives.

3 yards by 20 inches.

First Afternoon

36—GOLD-EMBROIDERED COVER

Mrs. Loran
Louis XVI Period

90. Brilliant ruby velvet enriched with entwined monogram N.C. and laurel border. Lined with crimson silk.

1 yard 2 inches square.

37—EMBROIDERED TABLE COVER

J. J. Noorian
Ispahan 16th Century

190. Solid needlework exhibiting lobed floral medallions, intervening pointed oblong panels and small medallions; executed in crimson, pale blue, yellow and much black on an ivory ground. Border of floral plaquettes to match center on pale blue ground with two crimson guards.

1 yard 16 inches by 1 yard 8 inches.

Note: The pattern of this exceptionally large cover is based on the Persian faience tiles of the epoch.

38—GOLD-EMBROIDERED VELVET ROBE

H. A. Fairbairn
Albanian 17th Century

155. Deep rich amethyst velvet, displaying embroidered panels with scroll borders of floral arabesque motives. Lavishly trimmed with galloon.

39—PRIEST'S ROBE

L. Kohus
English Renaissance

55. Soft crimson corded silk, curiously embroidered with floral arabesque scroll-panels in linen cord.

40—PRIEST'S ROBE

A. Johnson
Venetian: Louis XIII Period

45. Cloth-of-gold brocade woven in coral pink, green and silver, with lace-like scrolls and bouquets of flowers.

41—PRIEST'S ROBE

Mrs. Henriquez
Louis XIII Period

45. Orphreys of striped crimson floral damask. Flanking panels of cut and uncut crimson velvet woven with small leaf scrolls on a lace-like ground.

42—PRIEST'S ROBE

J. B. Donchian
English Renaissance

70. Appliqué embroidered orphreys on cream silk, one in the form of a cross, displaying scrolled flowers and a medallion enclosing scene, "The Virgin Meeting St. Anne"; floral brocade flanking panels.

First Afternoon

43—PRIEST'S ROBE

Mrs. H. L. Button
Spanish Renaissance

45. Rich crimson satin embroidered in appliqué with floral scrollings. Flanking panels of green silk curiously quilted with floral sprays.

44—PRIEST'S ROBE

Stanley Mortimer
Spanish Renaissance

100. Old-red silk orphreys embroidered with scrollings in gold threads. Old-red velvet flanking panels.

45—PRIEST'S ROBE

H. Smadbeck
Italian Renaissance

105. Cloth-of-gold orphreys embroidered with wreaths and scrolls. Flanked by ruby-red embossed velvet.

46—EMBROIDERED DALMATIC

Miss L. L. Hoyt
Venetian 16th Century

40. Green silk apparels, embroidered with the sacred monogram M. A. and rayed glory. Panels of apricot brocade delicately patterned with scrolls of tiny flowers, pomegranates and birds. (One arm apparel missing.)

47—EMBROIDERED DALMATIC

H. A. Fairburn
Spanish Renaissance

220. Lustrous amethyst velvet, embroidered with appliqué arabesque apparels, floral bands and detached floral motives.

48—TWO VELVET DALMATICS

L. James
Spanish Renaissance

240. Apparels and vertical bands of rose red velvet; flanking panels of crimson and ivory damask; woven with imbricated ogivals, coronets and finely conventionalized bouquets.

49—GOTHIC CRIMSON VELVET DALMATIC

H. A. Fairburn
16th Century

130. The apparels of green and tan damask embroidered with medallioned monograms and leaf scrolls.

50—EMBROIDERED COPE

Mrs. Lockwood
Spanish 17th Century

80. Imbricated and scrolled crimson damask embroidered in ivory silk with varied sprays of flowers and fruit. Orphreys of gray cut velvet displaying cornucopias of flowers on "rouge-de-fer" silk ground.

First Afternoon

51—GOLD-EMBROIDERED COPE

mm. Cattadori
Italian Renaissance

200. Crimson velvet enriched with orphreys displaying pilaster like motives of vases, balusters and leafage in gold on ciselé green Gothic velvet.

52—BROCADE COPE

O. Berner, agt.
Venetian: Louis XIII Period

110. The orphreys of gold floral brocade with ivory grounds. Crimson field similarly patterned to the orphreys.

53—ALTAR FRONTAL

H. Smadbeck
Italian Renaissance

110. Composed of eight red silk panels embroidered in appliqué with vases and scrolls terminating in chimeric animals. The panels are bordered with cloth of silver brocatelle. Finished with yellow silk lattice fringe of period.

Height, 3 feet; width, 7 feet.

54—CREAM BROCADE PANEL

A. Johnson
Italian 16th Century

55. Woven in pink and crimson with a distinguished floral motive bearing small flowers and pomegranates.

Height, 3 feet; width, 7 feet.

55—PRINTED LINEN PORTIÈRE

H. A. Fairburn
Genoese 18th Century

55. Displaying a boldly drawn tree of life bearing large blossoms. Scroll border of fruit and flowers with small guard. Rich harmonious colors on deep ivory ground.

Length $3\frac{1}{4}$ yards; width $2\frac{1}{2}$ yards.

56—GREEN DAMASK COVERLET

Glendinning
Louis XV Period

60. Woven with fascinating reversing semi-arched trailing vines of small flowers in two tones of deep rich grass green.

2 yards 6 inches by $2\frac{1}{3}$ yards.

57—BROCADE COVERLET

O. Berner, agt.
Italian 17th Century

95. Woven in brilliant colors and cream with conventionalized bouquets of flowers and architectural motives on a lovely lavender-pink ground.

2 yards by $1\frac{2}{3}$ yards.

First Afternoon

58—BROCADE COVER

Mrs. Henriques
Spanish 17th Century

40. Yellow diamond damassé silk ground woven with bouquets of flowers and pomegranates.

1 yard 28 inches by 2 yards 6 inches.

L. V. Lockwood

59—BLUE LINEN COVERLET

Sienese 16th Century

80. Woven with intricate geometric stripes of ivory on rich blue. Trimmed with cream and blue fringe.

2 2/3 yards by 2 1/3 yards.

Mrs. S. L. Lirrepost
Spanish 17th Century

60—BROCADE COVER

60. Delicately woven with blue and green flowers sustained by ivory scrollings on a lovely peachbloom pink ground.

J. J. Noorian
2 yards square.
Italian Renaissance

61—FRONT OF A PRIEST'S ROBE

55. Jade green velvet orphreys enriched with scrolled dolphins' heads and vases of fruit in appliqué silks. Flanking panels of crimson velvet.

62—PRIEST'S ROBE

H. H. Seaman, esp.
Venetian 15th Century

40. Rich drap d'argent apple-green ground woven with a unique basket pattern in gold. Trimmed with silver lace galloon.

63—PRIEST'S ROBE

E. Wisenstein
Italian 16th Century

60. Lustrous ruby-red velvet. Trimmed and panelled with lace galloon.

64—PRIEST'S ROBE

J. J. Noorian
Italian 17th Century

70. Orphreys of floral green damask. Flanking panels of lustrous soft emerald green velvet. Lined with crimson silk.

65—PRIEST'S EMBROIDERED ROBE

H. B. Fairburn
English Renaissance

130. Orphreys and field of lavender gray satin enriched in raised silver with bowknotted leaf ogivals and scrolling leafage which enclose sprays of English flowers finely executed in colored silks. Field *semé* with silver paillettes.

First Afternoon

66—PRIEST'S ROBE

L. Henry
Italian Renaissance

80. Crimson silk orphreys embroidered with floral scrolls and medallions enclosing busts of Saints; flanking panels of wine-red cut and uncut floral velvet of the period.

67—PRIEST'S ROBE

O. Bernet, agt.
English Renaissance

120. Needle-painted orphreys with medallions depicting the Madonna and Child, butterflies, scrollings of flowers and fruit executed in dainty silks on cream grounds. Green Gothic velvet flanking panels.

68—TWO BROCADE DALMATICS Venetian: Louis XIII Period

130. Gold floral brocade apparels and connecting bands with ivory grounds. Flanking panels of crimson brocade somewhat similar in pattern.

69—PRIEST'S ROBE

J. F. Feder
Spanish Renaissance

95. Crimson silk orphreys embroidered in appliqué with scrollings and cartouched coat-of-arms; finely patterned crimson and cream brocatelle flanking apparels of the same period.

70—PRIEST'S ROBE

Man. Cattadori
Italian Renaissance

185. Rich crimson velvet orphreys enriched with gold embroidered orphreys of arabesque floral scrolls, sustaining very unusual cartouched ovals enclosing needle-painted standing figures of Saints.

71—KIN-KOB BROCADE PANEL

T. Smadbeck
Indo-Perse 18th Century

140. Hand-loom brocade in the Louis XVI style. Richly woven with small scrollings and interlacing vines of flowers in gold, red and green on lavender-purple ground.

Length, 4 1/3 yards; width, 28 inches.

72—KIN-KOB BROCADE PANEL

R. Johnson
Indo-Perse 18th Century

110. Hand-loom brocade in the Louis XVI style. Richly woven with small scrollings and interlacing vines of flowers on soft blue ground.

Length, 4 1/3 yards; width, 28 inches.

First Afternoon

73—TOREADOR'S EMBROIDERED CAPE

J. B. Donchian
Spanish 18th Century

75. Deep rich green velvet, enriched with double vertical and triple horizontal bands of blossoms and diamonds executed in gold paillettes.

H. H. Seaman, agt.

74—GREEN AND SILVER BROCADE CAPE

Louis XVI

60. Woven with small scrolling and interlacing vines in jade green on drap d'argent ground. Most unusual chainette weave.

H. Kain

75—AUBUSSON TAPESTRY SETTEE SEAT COVER

Louis XVI

170. Central panel exhibiting a sparsely wooded flat landscape in which is a lion attacking a fox, a rabbit hastening away and a donkey stupidly looking on. An episode from La Fontaine's "Fables," after Huet's cartoon. Green borders, enriched at crown with husks and entwining vines, at foot with floral garlands and festoons of pink drapery.

Length, 5 feet; depth, 2 feet.

76—GREEN DAMASK COVER

Italian Gothic

12. 65. Woven with unusual imbricated and banded medallions enclosing floral motives.

1 yard 6 inches by 1 yard 3 inches.

77—BROCADE COVER

French 17th Century

32. 65. Silver gray silk brocade woven in silver and gold threads with festoons of fruit and flowers.

1½ yards by 1 yard 8 inches.

78—BROCADE DRESS FRONT

French 17th Century

30. Woven with scrolling ribbon of silver interrupted with sprays of flowers on a gold ground. Rare heavy weaving.

79—EMBROIDERED BORDER

Italian Renaissance

60. Solid blue silk ground enriched with scrolls and ogivals, in apricot enlivened with gold.

Mme. Cattadori

First Afternoon

80—PRIEST'S ROBE

L. Henry
English Tudor Period

150. Cream silk; the orphreys embroidered with scrolls enriched with roses, other English flowers and fruit. Flanking panels adorned with large floral scrolls.

81—PRIEST'S ROBE

A. Kimble & Son
French Renaissance

70. Crimson silk richly embroidered in solid gold wire threads with trailing grape borders; the orphreys, one in the form of a cross with flowers and fruit and central medallion depicting a symbolic "Lamb."

82—PRIEST'S ROBE

Di Salvo Bros.
Italian Renaissance

105. Orphreys embroidered in gold threads with medallions depicting the "Virgin and Child" and symbolic motives. Flanking panels of rich red velvet.

83—PRIEST'S ROBE

Mrs. E. Toebe
Italian Renaissance

70. Crimson velvet orphreys enriched with gold embroidery. Flanking panels of heavy green Gothic brocatelle.

84—PRIEST'S ROBE

H. A. Fairburn
Italian Renaissance

85. Green velvet orphreys embroidered with scrolls in gold threads. The flanking panels of lustrous crimson velvet.

85—PRIEST'S ROBE

" " "
Italian Renaissance

70. Red velvet orphreys embroidered with gold appliqué. Flanked by crimson damask panels of the same period.

86—PRIEST'S ROBE

Mme. Cattadori
Italian Renaissance

105. Green velvet orphreys. Embroidered with gold appliqué. Flanking panels of crimson velvet.

First Afternoon

87—PRIEST'S ROBE

A. B. Smith
Venetian 17th Century

65. Orphreys of cream brocade woven with golden scrollings of flower sprays. Flanked by drap d'argent brocade panels, woven with flowers showing a distinct Chinese influence.

88—GOLD BROCADE PRIEST'S ROBE

R. R. Johnson
Venetian 17th Century

75. Richly woven in gold, silver and colored silk with diapered scrolled panneaux and trailing flowers. Trimmed with rare patterned gold galloon.

89—TWO UNUSUAL DALMATICS

Miss Hayk.
Louis XVI Period

180. The apparels and center panels are of cloth of silver brocade, woven in delicate colors and gold threads with landscapes depicting lakes, castles, and fine blossoming shrubs and flowers. Trimmed with ribbon patterned gold galloon.

90—TWO EMBROIDERED DALMATICS

Mme. Cattadori
Italian Renaissance

330. Ciselé green Gothic velvet enriched with cartouched escutcheons supported by rampant lions and mantled by Cardinal's hats. Flanking panels of ruby Gothic velvet.

91—OVAL PETIT-POINT PANEL

S. L. Pierrepont
English Tudor Period

210. Displaying central enwreathed shield blazoned with Maltese cross and oak leaves, surrounded by quaint landscape occupied by flowers and flowering bushes inhabited by birds. A stag, duck, lion and snail are amidst the flowers; floral border. Executed in dull greens, browns, blues and ivories. In ancient carved and gilded frame.

92—AUBUSSON TAPESTRY

Dix & Co. Bros.
French 17th Century

275. A tangle of large flowers is in the foreground, with fruit and other trees rising at left and right. In the middle distance is an imposing columned châteeau and an Italian garden adorned with statuary. Woven in deep greens, blues, pinks, tans, yellows and ivory tones.

Height, 8 feet 4 inches; width, 4 feet 3 inches.

First Afternoon

93—AUBUSSON TAPESTRY

Di Salvo Bros.
17th Century

570. "Bird Snaring." Under the canopy of two trees two little girls are trying to catch a bird perched on the uneven ground before them; their companion, a lad, watches them and holds his pet bird in his hand. Beyond is a château amid woods and a range of mountains. Woven in soft harmonious colors, enriched with warm brown.

Height, 7 feet 6 inches; width, 5 feet.

94—AUBUSSON TAPESTRY

Majorcas Bros.
17th Century

350. "Æolus at the Forge of Vulcan." Venus reclines on the backs of two lions that face to front and left, on the ground before her is a jewel casket, behind her a nymph, and above floating in the heavens is Æolus blowing toward a brazier carried by Vulcan, who approaches from right. Beyond is a stream and lake crested at left by a rising bank overgrown with rushes and mantled with trees. Woven with soft tones of crimson, blue, ivories, purple, greens and tawny browns and a charming recurring note of soft yellow.

Height, 7 feet; width, 5 feet 9 inches.

95—AUBUSSON TAPESTRY

H. Michulyan
17th Century

575. Sunny woodland landscape enriched with birds, flowers, distant habitations and hills. Woven with beautiful rich golden tones, greens, blues, and ivories. Deeper toned borders of the same colors display scrolled vases, leafage and birds amid trailing flowers and fruit.

Height, 8 feet; width, 4 feet.

96—AUBUSSON TAPESTRY

L. Henry
17th Century

550. "Ceres Triumphant." The Goddess, wearing ample robes and a crown of wheat, carries a scepter and reclines under a fruit tree draped with a canopy and standing amid a bounteous landscape. Around the Goddess are three children busily garnering wheat. Beyond, many habitations are seen amid a range of wooded hills. Woven in soft pleasant tones of crimson, blue and green skilfully enlivened with yellow and ivories.

Height, 7 feet 8 inches; width, 6 feet 6 inches.

First Afternoon

97—AUBUSSON TAPESTRY

N. Michelyan
French 17th Century

1250. A heavily wooded glade discloses in center of foreground two large birds amid flowers and a stream winding from a double-arched stone bridge in the middle distance; over the bridge a ridge of mountains appears. Glowing rich blue and greens predominate over soft yellows, tan and tawny browns. Borders of trailing flowers bowknotted with ribbons at intervals and interrupted by small wreathed landscapes and perched birds; woven in the colors of the field.

Height, 8 feet 6 inches; width, 11 feet 2 inches.

98—AUBUSSON TAPESTRY

Miss Hoyt
17th Century

1000. "Pastorale." Dense-foliaged trees at either side canopy a central vista disclosing a rambling domain with watermill and stream before a castellated habitation standing amid rising woodland. In the uneven foreground are flowers, a jardinière holding growing fruit, two large perched pheasants, and a fox devouring some of the fruit. Woven in deep rich greens, blues, browns, ivories, dull reds and pink. The borders, in gayer tones than the field, display beribboned husks sustaining trailing festoons of flowers on tawny brown grounds.

Height, 7 feet 6 inches; length, 11 feet 9 inches.

99—AUBUSSON TAPESTRY

Mme Cattadori
18th Century

900. "The Triumph of Flora." Summer has brought the fair Goddess, who reclines on a couch, her triumph. Two flying Nymphs scatter flowers from above, at left a vestal approaches with a basket of flowers carried on her head, and another at right offers a large garland. Under a draped canopy at right two contented children are at a table playing with a bird. Crimson, pinks, greens, blues and yellow give an affluence of generous color complementing the profusion of the composition.

Height, 7 feet 4 inches; width, 13 inches.

First Afternoon

100—AUBUSSON TAPESTRY

French 17th Century

1100. A group of magnificent closely foliated old trees rises at right of a rising foreground and shelters a cow and several goats that look toward a stream flowing from behind the trees. The wooded far bank of the river is occupied by a rambling farmhouse and crested by a château. Border of trailing flowers, interrupted by baskets of smaller flowers and with Prince of Wales feathers at corners. Woven in rich blues, greens, tans, yellow and ivories. (Has been cut and resealed towards right.)

Height, 10 feet 4 inches; width, 10 feet 2 inches.

Note: This tapestry is notable for its especially thin unusual weaving.

101—GOBELINS TAPESTRY

17th Century

1000. "Psyche and Her Jealous Sisters." The fair nymph stands at left, on the portico of Cupid's palace, overlooking a luxuriant landscape. Her two sisters are near, toward right, giving poor Psyche the ill-fated advice that brought her to desperation. Above, Imperial Jove is borne through the clouds by a group of clamorous sirens. The personages are richly robed. Great delicacy and richness of color is attained by the skilful reiteration of crimson and pink in small masses amid blues, ivories, greens and soft yellows.

Height, 7 feet 10 inches; width, 8 feet 4 inches.

102—AUBUSSON TAPESTRY

French 17th Century

1100. A wooded, uneven glade, with ancient tree stumps, wild undergrowth and two birds feeding in the center, discloses a winding stream spanned by a double-arched stone bridge, habitations and distant mountains. Border of trailing clustered and bowknotted flowers interrupted by small enwreathed oval landscapes and perched birds. Woven principally in greens, dark blues, tans, yellows and ivories.

Height, 8 feet 9 inches; length, 11 feet 6 inches.

L. Schinasi

Flemish 17th Century

103—RENAISSANCE TAPESTRY

1100. "Moses before Pharaoh." The Egyptian potentate enthroned on a canopied dais, regally robed in classic attire, deprecates the admonishment of Moses, who dramatically stands at right, his noble figure partially seen. Finished at crown with festooned cartouche, pilaster-like sides, with scrolled female heads at crown and clusters of flowers interrupted at left by a cherub carrying a cross, and at right by another carrying inscribed tablets. Rich crimson, gold and blue harmonize with recurring ivories and tans and give the composition a splendid note of color.

Height, 10 feet; width, 6 feet 4 inches.

Majorcas Bros.

104—RENAISSANCE TAPESTRY

Flemish

3000. "Alexander the Great and Antipar." Alexander greets Antipar in a foreground overgrown with brambles and wild flowers, behind the principals are several members of their entourage; on the rising ground beyond many tents of a camp are pitched, nearby warriors are leisurely regaling themselves and others are amusing themselves with various camp activities. Royal crimson, blue and yellow in the enriched classic costumes of the figures are enhanced by the greens of the landscape and the specially skilful handling of the crimson attains a fine sumptuous tone. Broad borders woven with columned panels at crown and foot, trellised arbors at corners and medallions at center of sides occupied by Apollo shooting with bow and arrow and a boar hunt. The panels and arbors enclose classic figures of Goddesses and vases of flowers with perched birds. The borders reiterate the colors of the field on a deep ivory ground.

Height, 11 feet 5 inches; width, 7 feet 11 inches.

First Afternoon

105—ROYAL AUBUSSON TAPESTRY

Belony
17th Century

725. "A Bacchic Festival." Bacchus and Ariadne in flowing robes are seated in a large triumphal car drawn by two huge leopards, who greedily devour bunches of grapes spread before them. Their approach at right is heralded by several dancing nymphs and fauns, one playing a tambourine and others blowing horns. Fruit trees at intervals rise in the background and two boys are picking pears at right, while several others gather and press grapes from a vine overgrowing one of the trees at left. Behind them is a pool and a wooded château. Woven in golden tones, ivory blues, greens, crimson and purple.

Height, 7 feet; length, 13 feet 8 inches.

106—AUBUSSON TAPESTRY

N. L. Lordigyan
French 17th Century

1450. The rough foreground enlivened by flowers and two standing pheasants is broken by a stream winding before a rambling château, its wooded plaisance and a formal Italian garden with splashing fountain at right. Clumps of large trees and distant habitations cresting ridges of hills enclose a broad panorama. Notable for rich golden tones recurring throughout the deep greens and blues. Acanthus-leaf and floral borders of the same tonality as the field.

Height, 9 feet; width, 13 feet.

107—AUBUSSON TAPESTRY

A. Bernet, agt.
17th Century

1450. An expansive uneven landscape, well wooded with heavily foliated trees, giving a central vista of a stream winding round a rambling old farm-house. The foreground enlivened with blossoming wild flowers and large birds. Woven with deep rich blues, greens, ivories and light yellows, relieved with touches of pink and warm browns. Borders with an interesting note of pale blue added, woven on grounds of tawny brown; displaying scrolling acanthus leaves and husks amid vines of flowers.

Height, 9 feet; length, 14 feet.

First Afternoon

108—VELOURS D'UTRECHT TAPESTRY

O.S. Berberian
Louis XIII Period

390.

Four breadths; woven with recurring enriched jardinières of flowers, scrolled and valanced canopies, perched birds and fleur-de-lis motives, in tones of golden yellow on a ground of narrow rich green stripes alternating with wider ivory stripes. Specially woven broad borders in yellow and ivory displaying staves finely scrolled with ribbon bands and acanthus leaves.

Height, 13 feet 8 inches; width, 8 feet 4 inches.

109—ROYAL AUBUSSON TAPESTRY

F. Baumeister
17th Century

1275.

"The Gathering of Manna." Moses and the High Priest Aaron stand in the rear of an uneven foreground crowded with the Israelites intently gathering the promised food. Mount Sinai appears in the distance. The rich, subdued tones of the costumes give a fine balance of color. The borders display a variety of military trophies intervaled with clusters of fruit and flowers, with the four corners occupied by coronets and crests of the Royal House of Bourbon with fish and palm branches as supporters. Woven in the recurring colors of the field on tawny brown ground. Inwoven signature, M. R. DAVBVSSON, in the selvedge.

Height, 9 feet 6 inches; width, 13 inches.

O. Berneet, agh.
17th Century

110—ROYAL AUBUSSON TAPESTRY

2600.

A vast sunlit panoramic landscape, depicting a rough foreground decked with wild flowers and occupied by two birds perched before a pool in the center. Canopied at left and right by magnificent ancient trees rich with heavy foliage. Beyond the pool is an Italian fountain splashing in the sunlight and a large château sheltered by rugged mountains. Woven with a wide range of forest greens, blues, golden yellows and tawny brown, gently relieved with pale pinks. Borders of the same colors on tawny brown grounds, displaying scrolled acanthus leaves and birds amid trailing sprays of fruit and flowers. The upper corners enriched with coronets and bowknotted clusters of feathers.

Height, 9 feet; length, 15 feet 9 inches.

First Afternoon

111—FLEMISH TAPESTRY

Mme. Battadori
16th Century

250. "Apollo." Standing figure carrying a staff and clad in classic garb, an ermine mantle falling from the shoulders; in the background a balustrade and foliage. Woven in golden yellows, rich brown, ivory and many shades of green. "Fragment."

Height, 6 feet 3 inches; width, 2 feet 9 inches.

112—GOTHIC TAPESTRY

H. H. Leaman, agt.
Arras 15th Century

1000. "King Solomon Receiving the Queen of Sheba." The King, in ample robes, carrying a scepter, is enthroned at right; the Queen, wearing a long mantle borne by an attendant, kneels before the throne; various personages appear before a building in close proximity, and at the left rear an allegorical feast is in progress. Woven in warm yellows, ivories and greens. Fragment of a larger panel.

Height, 4 feet 5 inches; width, 5 feet 6 inches.

113—FLEMISH TAPESTRY

G. Eisenstein
16th Century

1050. "King David and Bathsheba." The King, wearing flowing robes, is seated under a draped and canopied dais, Bathsheba seated at left near him; at right two men look toward them through an open window. Rich blues, dominated by golden yellows and pinks. Broad borders in the colors of the center display clusters and festoons of fruit amid which appear a scrolled bird, the Goddess Minerva and trophy of musical instruments.

Height, 8 feet 6 inches; width, 5 feet 7 inches

114—FLEMISH TAPESTRY CANTONNIÈRE

E. Bernier, agt.
16th Century

400. Displaying at the crown an oval cartouche supported by figure and enclosing subject, "Hercules Destroying the Dragon before the Garden of the Hesperides"; at left, an oval medallion enclosing the phoenix, which again appears under, amid flowers. At right, a similar medallion enclosing landscape occupied by strange animals, and below, a further landscape with stag and wild boars. Woven in soft tones with golden yellow predominating.

Height, 9 feet; width, 8 feet 6 inches; depth, 1 foot 5 inches.

First Afternoon

115—AUBUSSON TAPESTRY

L. Orselli
17th Century

925. Birds and landscape. Rough, flower-bedecked foreground, occupied by two standing herons, clumps of trees at left and right, which disclose a vista of a stream, château and a castle. Woven in soft tones of green, tan, old yellows and ivory. Borders of clusters of flowers, baskets of fruit and scrolling acanthus leaves in pastel colors on tawny black ground.

Height, 8 feet 4 inches; length, 8 feet 5 inches.

116—GOTHIC TAPESTRY

mma. Cattadori
15th Century

1025. "Jacob Feeding Laban's Flocks." Jacob stands in the foreground pouring a bucket of water into a trough; beyond is a columned well-head with its tackle, and two shepherds standing before their flocks; at left is a heavy, rustic tree-trunk. Jacob's figure is inscribed with his name. Woven in rich red, blue, ivory, tans and browns. A fragment of a larger panel.

Height, 8 feet 2 inches; width, 4 feet.

117—AUBUSSON TAPESTRY

L. Orselli
17th Century

1200. "A Woodland Château." A brook purls down from the right, and appears at left of a rocky foreground occupied by bird, flowers and a clump of trees; beyond is a château amid pleasantly wooded country. Woven in warm tans and browns and blues and greens. Border of trailing flowers and leafage amid jardinières of flowers and scrolls; woven in dull pinks, ivories and blue on tawny black ground.

Height, 8 feet 8 inches; length, 9 feet.

118—AUBUSSON TAPESTRY

" 17th Century

1250. "Mountains and Stream." Two large birds preen themselves amid blossoming flowers in the uneven foreground before a stream that falls over rocks from right. Two heavily foliated ancient trees seem to canopy even the distant mountains. Woven in rich warm browns, tans, dull pinks, ivory and greens. Borders in the colors of the field, on tawny grounds, display clustered trailing flowers emanating from two ewers at left and right; two coronets mantled with triple plumes of flowers are at the crowning corners.

Height, 8 feet 8 inches; length, 10 feet 6 inches.

119—AUBUSSON TAPESTRY

H. Michalysan

17th Century

1700.

"A Royal Domain." In the center an Italian fountain splashing in the sunlight; beyond is a rambling château crested by wooded hills; in the foreground two herons near a pool, flanked by groups of fine old trees in which birds are perched. Woven in blue, ivory, browns, pinks and light and dark greens. Borders in the warmer colors of the field, on tawny grounds, display birds perched amid scrolling acanthus leaves, trailing vines of flowers and fruit, and vases; triple plumed coronets are at the crowning corners.

Height, 8 feet 10 inches; length, 13 feet 11 inches.

SECOND AFTERNOON'S SALE

FRIDAY, APRIL 9, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

— H. A. Fairburn

22. 60 120—GOLD-EMBROIDERED AMICE

Italian Renaissance

Scroll-shaped amethyst velvet. Enriched with an oblong cartouche enclosing symbolic cross; flanking scrolls in silks appliqué.

O. Bernet, aq. b.

30. 121—TWO GOLD-EMBROIDERED AMICES

Italian Renaissance

Scroll-shaped crimson velvet. Enriched with needle-painted oval medallions of saints, and flanking leaf scrolls.

E. S. Bayer

35. 122—TWO GOLD-EMBROIDERED AMICES

Spanish Renaissance

Scroll-shaped black velvet; enriched with center rondels enclosing symbols of the "Passion"; flanking scrollings of leafage and husks.

O. Bernet, aq. b.

45. 123—TWO GOLD-EMBROIDERED AMICES

Italian Renaissance

Scroll-shaped, crimson silk. Enriched with jardinières of fruit and leaf scrollings.

" "

85. 124—TWO GOLD-EMBROIDERED AMICES

Italian Renaissance

Soft peach-colored velvet; enriched with husk and floral scrollings in drap d'or appliqué.

H. A. Fairburn

40. 125—TWO GOLD-EMBROIDERED AMICES

Italian Renaissance

Rich apple-green velvet; enriched with scrolls of leafage and cornucopias.

Second Afternoon

- 126—Two GOLD-EMBROIDERED AMICES *L. Kohus*
Spanish Renaissance
 60. Crimson velvet; enriched with scroll cartouched oval medallions enclosing symbols of "St. Lorenz"; flanking scrolls of husks and fruit.
- 127—GOLD-EMBROIDERED AMICE *O. Bennett Agt.*
Italian Renaissance
 90. Scroll shaped; enriched with needle-painted rondel. "St. Mark," and flanking scrolls. Trimmed with cord and tassels.
- 128—Two GOLD-EMBROIDERED AMICES *a. a. Smith*
Italian Renaissance
 105. Scroll-shaped ruby velvet. Displaying center rondels occupied by Sts. Matthew and Mark, and flanking leaf scrolls, occupied by cherubim.
- 129—Two GOLD-EMBROIDERED AMICES *O. Bennett Agt.*
Italian Renaissance
 130. Scroll-shaped crimson silk. Enriched with needle-painted rondels, Sts. Peter and John, and flanking scrolls. Trimmed with cord and tassels.
- 130—Two GOLD-EMBROIDERED DOSSALS *" " "*
Flemish Renaissance
 140. Various displaying needle-painted standing figures of St. John and St. Andrew within arched niches.
- 131—FOUR CEREMONIAL BANNER TASSELS *Slater*
Italian 16th Century
 60. Green double-drum body with long fringed skirt and overlay of pink drops; patterned connecting bands, the centers marked with most unusual balusters enriched with double open strap scrolls.
- 132—GOLD BROCADE HOOD *H. Kain*
Louis XVI Period
 30. Woven in gold, silver and colored silks with sprays of flowers and blossoming shrubs. Trimmed with lattice gold fringe.
- 133—GOLD BROCADE CUSHION *Slater*
Venetian Renaissance
 25. Woven with distinguished baskets of flowers in soft pinks, greens and gold on deep ivory ground. Trimmed with pink silk fringe.

Second Afternoon

- 134—SILVER-EMBROIDERED CHALICE COVER *a. a. Smith*
Louis XV Period

30. In center is a dove within rays and wreath of flowers. Scroll and flower border.

- 135—GOLD-EMBROIDERED HOOD *H. A. Fairburn*
Italian Renaissance

110. Depicting the "Virgin and Child" enthroned and surrounded by cherubim; chevroned gold background. Finished with gold band simulating galloon.

- 136—GOLD-EMBROIDERED HOOD *Mme. Cattadori*
Flemish Renaissance

100. Depicting, in colored silks, "The Ascension of the Virgin." Trimmed with gold lattice fringe.

- 137—GOLD-EMBROIDERED HOOD *H. A. Fairburn*
Italian 16th Century

95. Richly needle-painted subject, "The Virgin and Child Enthroned," with cherubs hovering above. Finished with gold band simulating galloon and crimson silk fringe.

- 138—VELVET MANDOLIN BAG *Seater*
Venetian Renaissance

20. Rounded at foot; delicate cut and uncut velvet, the color of ashes of roses. Woven with lacy ribbons, small flowers and fruit. Back of crimson velvet.

- 139—SILVER-EMBROIDERED BAG *L. V. Lockwood*
Italian Renaissance

110. Crimson velvet; embroidered on both sides with central escutcheons and deep surrounding scrolled borders. Trimmed with four contemporary tassels and cords.

- 140—GOBELINS TAPESTRY CUSHION *L. Schinasi*
French 17th Century

240. "The Flight into Egypt." At left, under a clump of date palm trees, is the Holy Family led forward by a cherub toward open country at right, in which a peasant is seen pointing their way. Mountains and a habitation in the distance. Soft pastel coloring enhanced by much ivory.

21 inches square.

Note: This tapestry is woven with thirty-six warps to the inch, which gives a remarkably fine texture.

Second Afternoon

- 141—TWO PETIT-POINT CHAIR COVERS *H. A. Fairburn*
French 17th Century
230. Shaped back; the center occupied by a formal garden in which are seated a pair of rustic lovers. Executed in point St. Cyr; the irregular borders and seat of larger point exhibiting scrolled flowers and birds perched amid fruit bushes. Brilliant in color on a black ground.
- 142—THREE GOTHIC VELVET CUSHIONS *L. Bergman*
Venetian 15th Century
45. Crimson velvet, displaying scrolled acanthus leaves and husks; double pile, the background cut to a lower plane.
- 143—TWO GOTHIC VELVET CUSHIONS *Mrs. Jaretski*
Venetian 15th Century
60. Crimson velvet, displaying an ogival floral motive supported by scrolled acanthus leaves; double-pile background cut to a lower plane.
- 144—TWO GOLD-EMBROIDERED DOSSALS *Mrs. Berolzheimer*
Italian Renaissance
150. Variously displaying needle-painted standing figures of St. Peter and St. John within gold enriched niches.
- 145—FOUR GOLD-EMBROIDERED CUSHIONS *"*
Spanish Renaissance
400. Soft apricot-brown velvet, displaying rondels enclosing jardinières of golden lilies; fine surrounding leaf and husk scrolls.
- 146—FOUR GOLD-EMBROIDERED CUSHIONS *"*
Spanish Renaissance
260. Similar to the preceding; smaller.
- 147—FOUR EMBROIDERED PANELS *"*
Italian 16th Century
440. Ruby velvet, enriched with scrolled strap cartouched rondels, festooned with charming Raphaelesque trophies. The rondels occupied by needle-painted groups of figures illustrating episodes in the "Life of our Lord."
- 148—FOUR SILVER BROCADE PANELS *Jaretski*
Spanish Renaissance
200. Woven with out-facing lions, coronets, double displayed eagles amid scrolled foliage on soft blue ground.

Second Afternoon

149—FOUR SILVER BROCADE PANELS

80. Similar to the preceding; smaller.

N. Smadbeer
Spanish Renaissance

150—THREE EMBROIDERED CUSHIONS

150. Crimson velvet, displaying finely cartouched rondel enclosing jardinière of lilies, pear-shaped scrollings and symbols in silks appliqué.

C. Bernet, agt.
Italian Renaissance

151—FOUR GOLD-EMBROIDERED CUSHIONS

150. Crimson satin; two enriched with oval needle-painted medallions of three-quarter length figures depicting St. Andrew and St. John. The medallions surrounded by cartouches and leaf wreaths enriched with silver. Two cushions with jardinières of silver lilies in the rondels.

N. Martin

152—THREE GOLD-EMBROIDERED CUSHIONS

185. Crimson silk, enriched with jardinière of fruit and Gothic leaf scrolls in gold, silver and yellow silk appliqué.

H. A. Fairburn
Spanish Renaissance

153—FOUR GOLD-EMBROIDERED PANELS

300. Sapphire-blue velvet, relieved with scrolled pomegranates and scrolled staff border.

N. Martin

154—FOUR GOLD-EMBROIDERED CUSHIONS

660. Crimson velvet, enriched in appliqués of silk with wreath enclosing coronetted and cartouched "coat-of-arms" with female figure supporters. Rare Gothic billet and leaf border.

155—THREE EMBROIDERED VELVET PANELS

180. Rose-red velvet; enriched with coat-of-arms and scrolled leafage in silver and colored silks appliqué.

Spanish Renaissance

Height, 9 inches; length 1/2 inches

156—EMBROIDERED ORPHREY

180. Crimson velvet, enriched in gold threads with rondels enclosing coats-of-arms alternating with floral and strap arabesqued ovals enclosing the symbols of the Passion.

A. A. Smith
Italian Renaissance

Second Afternoon

157—TWO GOLD-EMBROIDERED ORPHREYS *Spanish Renaissance*

280. Rose-red velvet, enriched with rondels enclosing half-length figures of St. Ambrose, St. George and the Dragon, and the Magdalene. Rare intervening scrollings in gold demark the rondels.

158—TWO EMBROIDERED VELVET BORDERS *Italian Renaissance*

300. Displaying leaf arabesques in dull silks and gold on rich ruby velvet. Finished with a gold-embroidered border simulating galloon.

Length, 1½ yards; depth, 11 inches.

159—GOLD-EMBROIDERED BORDER

240. Crimson velvet, enriched with central jardinière of fruit flanked by perched birds and strap and leaf scrollings. Yellow drap d'or appliqué border with red silk edging.

Length, 3 yards 7 inches; depth, 12 inches.

160—EMBROIDERED BORDER

220. Botticelli green velvet, adorned with Gothic leaf-scrolled panels and borders in yellow silk appliqué.

Length, 2 yards 16 inches; depth, 10 inches.

161—EMBROIDERED VELVET CUSHION

110. Appliqué in yellow and red silks on jade green velvet; displaying leafage amid arabesque scrolls.

162—EMBROIDERED CAPE

65. Delicate rose satin, executed through a linen background in cream and blue with chevroned floral bandings and borders with lacelike motives.

163—GOLD-EMBROIDERED PANEL

460. Crimson velvet, enriched with double gold tassels and intervening needle-paintings, depicting figures of saints standing under Gothic canopies.

Height, 1 foot 9 inches; width, 4 feet 8 inches.

Second Afternoon

164—PETIT-POINT PANEL

W. A. Fairburn
French 17th Century

440. Displaying two strap and leaf scrolled medallions each occupied by varied double jardinières of fine sprays of flowers. Executed in rich soft colors on a resonant black ground.

Height, 4 feet 11 inches; width, 2 feet 9 inches.

165—GOLD-EMBROIDERED ALTAR FRONTAL

Spanish 16th Century

320. Frieze enriched with beautiful arabesque strap cartouches in appliqué on purple velvet and fine intervening coats-of-arms with their various quarterings. Field of deep blue brocade, *semé* with small yellow lilies. Vertically banded and bordered with Gothic leaf scrolls.

Height, 3 feet; width, 7 feet 7 inches.

166—EMBROIDERED PANEL

Miss H. Jescher
Louis XIII Period

110. Coral silk, enriched with ivory lacelike valance motives sustaining beautiful bouquets of flowers in colored silks. Trimmed with scalloped edge gold lace.

Height, 2 feet 10 inches; width, 7 feet 4 inches.

167—SILVER BROCADE BORDER

A. A. Smith
Louis XIV Period

80. Woven with scrolled arches enclosing brilliant bouquets of flowers on a diapered ground. Trimmed with silver galloon and fringe.

Length, 2 1/3 inches; depth, 24 inches.

Note; This unusually fine pattern was specially designed for a border and is a complete piece of weaving.

168—TWO EMBROIDERED LAMBREQUINS

Heaster
Spanish 18th Century

180. Rose-red velvet, enriched with basket of flowers emitting trailing vines, barley and bunches of grapes; executed in silver and gold paillettes. Trimmed with gold galloon and fringe.

169—PRIEST'S ROBE

E. Bernet, agt.
Italian Renaissance

200. Crimson velvet orphreys, enriched with gold needle-painted medallions depicting busts of saints and intervening floral scrollings. Flanking panels of crimson Venetian brocatelle.

Second Afternoon

- 170—PRIEST'S ROBE *L. Hobus*
Italian Renaissance
210. Red velvet orphreys, embroidered with arabesques and leaf scrolls. Flanking panels of similar velvet. *E. Bernet, agt.*
- 171—PRIEST'S ROBE *English Gothic*
475. Needle-painted orphreys; enriched with gold threads, presenting figures of saints within niches. Flanking panels of green Gothic velvet. " " "
- 172—PRIEST'S ROBE *English Gothic*
410. Needle-painted orphreys; presenting figures of "Saints" in canopied niches. Crimson damask flanking panels of the same period. *J. Artyzi*
- 173—PRIEST'S ROBE *Italian Renaissance*
260. Red velvet orphreys, embroidered with gold appliqué. Flanking panels of the same velvet. *W. A. Fairburn*
- 174—PRIEST'S ROBE *Italian Renaissance*
250. Wine-red velvet orphreys, enriched with the Emblems of the Passion within shields and scrollings in gold embroidery. Flanking panels of similar velvet. *E. Bernet, agt.*
- 175—PRIEST'S ROBE *Italian Renaissance*
550. Gold needle-painted orphreys, displaying figures of the "Apostles" within canopied niches surmounted by scrollings and baskets of fruits. Flanking panels of ruby velvet. *L. Ricci*
- 176—GOLD-EMBROIDERED BORDER *François I Period*
140. Crimson silk, enriched in gold threads with interlacing strap and leaf scrolls forming medallions enclosing carnation motives.
Length, 3 1/3 yards; depth, 14 inches.
- 177—TWO STUMP-EMBROIDERED BORDERS *Tudor Period*
320. Cream drap d'argent, enriched with alternating arabesque motives in gold and silver stump-work. These enclose jardinières, fruit and leaf scroll motives in silks with a silver pailletted ground. Trimmed with gold and silver fringe.
Length, 3 yards 7 inches; depth, 15 inches.

Second Afternoon

178—TWO NEEDLE-PAINTED ORPHREYS

*O. Berner, aqr.
English Renaissance*

480.

Enriched in silks and gold threads with figures of The Holy Father, St. Peter, The Magdalene, St. Andrew, John the Baptist and the Virgin. The figures stand within niches curiously canopied by facing chimeric dragons supporting cartouches.

L. V. Lockwood

179—GOLD-EMBROIDERED BORDER

Tudor Period

90.

Rose-crimson silk, enriched in center with scrolled medallion monogrammed I.H.S. and flanked by beautiful recurring jardinières of dainty English flowers and birds in soft-toned silks.

Length, 3½ yards; depth, 8 inches.

180—TWO GOLD-EMBROIDERED BORDERS

Spanish Renaissance

200.

Sapphire-blue velvet, enriched with fine arabesque leaf scrollings of pear-shaped and winged motives. Finished with a Gothic leaf band and enlivened with touches of old pink and red.

Lengths, 1½ yards and 1 yard 8 inches; width, 9 inches.

181—TWO GOLD-EMBROIDERED ORPHREYS

Italian 16th Century

400.

Tri-panelled with unusual chevroned niches, canopied with curious scrolled griffons and occupied by needle-painted standing figures of saints, among whom is St. Hubert, the patron saint of Huntsmen, a dog and small angel at his feet. Trimmed with gold bands, simulating galloon.

*Mme. Cattadori
Italian Renaissance*

182—GOLD-EMBROIDERED ORPHREY

Italian Renaissance

490.

Sapphire-blue velvet, enriched with needle-painted rondels, enclosing half-length figures of St. Agnes, The Magdalene, the Apostles and intervening Gothic leaf scrolled motives demarking the rondels. Finished with original Morse band and gold border simulating galloon.

Second Afternoon

183—TWO RENAISSANCE TAPESTRY CANTONNIÈRES

L. Jency
Brussels 17th Century

1000. Crowning border, enriched with central boldly displayed eagle and clustered flowers. Side borders exhibit central wreathed medallions *en camaïeu*, with inscribed busts of "Mark Antony and Cleopatra," cupids at foot and at top bearing aloft shields, and intervening clusters of flowers on blue-black grounds.

Height, 10 feet 11 inches; width, 5 feet 9 inches.

Depth of borders, 1 foot 5 inches.

184—TWO GOLD NEEDLEWORK DALMATICS

Miss R. Jeschner
Italian 16th Century

650. Ivory floral damask, enriched with needle-painted apparels, vertical straps and similar bands at neck, some on crimson and some on old yellow silk grounds. The apparels with cartouched rondels and surrounding strap arabesques, sustaining leafage and festoons. Subjects depicted in one, St. Gregory, St. Jerome in his study and preaching and St. Catherine; the other, St. John, St. Francis of Assisi, St. John of Beverly standing, and also in his study. The bands are of fine balustered motives, fruit and leafage.

185—TWO EMBROIDERED DALMATICS

N. Martin
Italian Renaissance

450. Yellow silk apparels, enriched with entwined "coats-of-arms." Flanking panels of scroll embossed ruby velvet.

186—TWO EMBROIDERED DALMATICS

H. A. Fairburn
Spanish Renaissance

320. Crimson silk apparels, enriched in appliqué with scrollings enclosing "coats-of-arms." Flanking panels of intricately patterned crimson and cream brocatelle.

187—TWO BROCADE DALMATICS

O. Berner. agt.
Venetian 17th Century

300. Cloth-of-silver brocade; richly woven with differing floral patterns in the apparels and flanking panels. Trimmed with finely patterned gold galloon.

Second Afternoon

188—TWO RUBY VELVET DALMATICS *M. Brill*
Spanish 16th Century

650. Heavy close-pile velvet, enriched with appliqué apparels and vertical bands of distinguished wreath motives and scrolled leafage in ivory, yellow and gold threads.

189—GOLD-EMBROIDERED COPE

Mme. Cattadori
Flemish Renaissance

725. Lustrous red velvet, enriched with needle-painted orphreys displaying saints and groups of figures in panelled niches. The subjects are "The Three Marys," "St. Christopher" and various Apostles.

190—GOLD-EMBROIDERED VELVET COPE *E. S. Beyer*
Italian Renaissance

625. Deep pellucid crimson Gothic velvet. Enriched with needle-painted orphreys of unusual width, displaying scrolled panels with rondels enclosing half-length figures of saints.

191—TWO BROCADE COPES

H. R. Hensch
Venetian Gothic

500. Purple; woven with small strap festoons in the form of Gothic arches sustaining leafage and innumerable acorns. The orphreys enriched with embroidered "coats-of-arms," each shield bearing symbolic "Lamb carrying banner."

192—GOLD-EMBROIDERED COPE

L. V. Lockwood
English Gothic

280. Needle-painted orphreys, displaying standing figures of saints within canopied niches. Field of crimson damask woven with imbricated ogivals enclosing floral motives.

193—EMBROIDERED VELVET COPE *H. A. Fairbairn*
Italian 16th Century

375. Lustrous soft amethyst velvet field. The orphreys of rose crimson velvet, enriched with fine interlacing arabesque scrolls and leafage in yellow and ivory silk appliqué.

194—CREAM BROCADE COVER

H. T. Seaman, agt.
Spanish 17th Century

80. Woven with strap scrolled arabesqued medallions of flowers in rich colors.

2 yards by 1½ yards.

Second Afternoon

- 195—GOLD BROCADE BALDACHINO *o. Bernet, agt.*
400. Cream satin, woven with psuedo-Chinese symbols amusingly intermingled with groups of European motives such as satyrs, crescent moons and vases.
 Height, 8 feet; width, 6 feet 6 inches.
N. Martin
- 196—TABLE COVER *Venetian 16th Century*
100. Cloth-of-gold brocade, woven with small bouquets of tulips and lilies. Deep border of large patterned green brocatelle. Trimmed with silver and gold lace.
 Length, 2 $\frac{2}{3}$ yards; width, 1 $\frac{1}{2}$ yards.
W. Johnson
- 197—DAMASK COVERLET *Italian Louis XIII*
80. Grass-green; woven with intricate floral lobes and finely diapered bandings, forming vaselike motives.
 2 yards 6 inches square.
M. Trill
- 198—EMBROIDERED VELVET TABLE COVER *Italian Renaissance*
130. Rose-red satin, embroidered with wreath and ribbons. Deep borders of jade green velvet enriched with appliqués of leaf scrollings in yellow and red silk.
 2 yards 16 inches by 1 yard 28 inches.
- SIXTEENTH CENTURY HISPANO-MORESQUE JEWELRY IN SOLID GOLD, WITH ENAMELS, PEARLS AND OTHER PRECIOUS STONES
- Especially notable for its fine condition and barbaric splendor
- 199—Two EARRINGS *J. F. Feder*
60. Gold, set with large pear-shaped emerald surrounded by scrolled diamond leaves and rosette at crown.
Spanish 16th Century
- 200—Two EARRINGS *o. Bernet, agt.*
45. Similar to the preceding.
Spanish 16th Century
- 201—Two EARRINGS *A. Smadbeck*
35. Similar to the preceding.
Spanish 16th Century

Second Afternoon

202—TWO ENAMEL EARRINGS

Seater
Persian 17th Century

90. Gold; unusual form, composed of large ear hoop, two flexible graduated domes and pear-shaped pendant; richly enameled with rose florettes, the domes have loose pendent fringes of baroque pearls.

H. A. Fairburn

203—JEWELED PENDANT

Louis XVI Period

110. Gold oval medallion, enclosing pale diapered blue enameled grounds on both sides, displaying in front two lovers seated on a valance of festooned drapery and cartouche inscribed UNI. POUR. JAMAI ("UNITED FOREVER"), back with open floral monogram J.L.C. Surrounded by open silver floral motives and a surmounting bowknot set with diamonds.

204—JEWELED CROSS

Spanish 16th Century

130. Gold; unusual leaf-lobed floriated cross; set with finely matched deep-toned emeralds.

205—JEWELED CROSS

G. E. Feder
Spanish 16th Century

90. Gold; fitted as a pendant or brooch, finely floriated cross, suspended from an open scrolled medallion and oval ring; set with emeralds surrounded by diamonds.

206—ENAMEL PENDANT

Seater
Spanish 16th Century

125. Gold, finely fashioned on both sides with deeply bossed ovate medallions surrounded by diamond rope motive and finished with shell devices at the points. The central subjects, in low-toned enamels, are: "The Flight into Egypt" and "The Presentation of the Child Christ to St. Jerome."

207—ENAMEL PENDANT

H. C. Nearch
Spanish 16th Century

140. Gold; elongated octagonal shape, with pierced center enriched with the sacred monogram I.H.S. ensigned with a Maltese cross and crown and supported by two scrolled palm branches; richly enameled on both sides in varied brilliant colors. Fitted with a beveled crystal back.

Second Afternoon

208—JEWELLED PENDANT

H. R. Hearst
Hispano-Moresque 16th Century

475. Gold; pear-shape, pierced with scroll center. Encrusted with many large emeralds, baroque pearls and other precious stones. The back richly engraved with leafage and sustaining a small locket.

L. Simon

209—DIAMOND PENDANT

Spanish 16th Century

700. Gold; oval center, with diamond border enclosing a dainty miniature on vellum, "The Virgin and Child," within a wreath of flowers. The oval is surrounded by elaborate open floral scrollings closely set with many large diamonds. The diamonds are all of the ancient cutting. Locket back for reliquary.

Cluny

210—ENAMEL ETUI

Louis XVI Period

105. Gold, flattened oval section, tapering form molded at crown, center and foot. Enameled with panels of pink florettes on silver-white ground within trailing floral borders set with emeralds.

D. Z. Noorian

211—TURQUOISE BELT

Persian

120. Gold and silver gilt. Formed with flexible cloisonné plaquettes inlaid with turquoise having central gold rosettes set with rubies and further turquoise; enriched with large-lobed ovate medallion, inscribed and bordered with large rubies; oblong side slide enriched with border of emerald and otherwise similar to the plaquettes.

H. R. Hearst

212—TWO JEWELLED EARRINGS *Hispano-Moresque 16th Century*

240. Gold earrings; each composed of a pierced fan-shaped brooch with pear-shaped emerald drop, which is attached to a kerchief, then generally worn over the head, a fine connecting chain supports a large hoop fitting over the ear and adorned with five Gothic drops; enriched with emeralds and baroque pearls.

Second Afternoon

213—TWO BRACELETS

Hispano-Moresque 16th Century

Chiseled gold; almost a complete circle, enriched with an open scrolled circular medallion finished with a fan-shaped motive and square stop; encrusted with large emeralds, baroque pearls and other precious stones.

214—WEDDING EARRINGS

Hispano-Moresque 16th Century

Chiseled gold earrings; each composed of a curious arabesque open brooch, which is attached to a kerchief, then generally worn over the head; a fine connecting chain supports a large hoop fitting over the ear and adorned with an open oval rosette falling from a square drop. The brooch and rosette are encrusted with large emeralds, baroque pearls and other precious stones.

215—WEDDING EARRINGS

Hispano-Moresque 16th Century

Similar to the preceding.

216—WEDDING EARRINGS

Hispano-Moresque 16th Century

Similar to the preceding.

217—WEDDING EARRINGS

Hispano-Moresque 16th Century

Similar to the preceding.

218—WEDDING EARRINGS

Hispano-Moresque 16th Century

Similar to the preceding.

219—TWO EARRINGS

Hispano-Moresque 17th Century

Gold; set with many fine emeralds and enameled with arabesques; formed of large hoop, small pierced stop, oval medallion and pear-shaped drop.

220—WEDDING NECKLACE

Hispano-Moresque 17th Century

Gold necklace, formed of many gadrooned ovate beads and intervening pendants, each formed of a husk, a lobed enamel medallion, a smaller oval medallion and a crescent with a pear drop. These pendants are richly encrusted with large emeralds, diamonds and other precious stones.

Second Afternoon

221—WEDDING NECKLACE *Hispano-Moresque 16th Century*

300. Gold necklace, composed of delicate string of faceted gold beads and oval stops from which depend twenty-four symbolic fish. Chiseled gold pendant in the form of a double displayed eagle; encrusted with large emeralds, diamonds and other precious stones.

Chichester

222—WEDDING NECKLACE *Hispano-Moresque 16th Century*

350. Gold necklace, composed of two crowned tubular stops enriched with arabesque enamel, two central oval stops encrusted with varicolored precious stones and double connecting strings of baroque pearls of seven strands each. Chiseled gold pendant in the form of a double displayed eagle; encrusted with many large emeralds and other precious stones.

223—WEDDING NECKLACE *Hispano-Moresque 16th Century*

350. Gold necklace, composed of two crowned tubular stops enriched with arabesque enameling, round gadrooned end beads, open filigree stops holding a pendant and four connecting strings of baroque pearls of ten strands each. Gold filigree pendant in the form of a double displayed eagle; encrusted with many emeralds and baroque pearls.

224—WEDDING NECKLACE *Hispano-Moresque 16th Century*

350. Gold necklace, composed of two crowned tubular stops enriched with arabesque enamel and connecting strings of baroque pearls with eight strands in each. Gold pendant in the shape of a double displayed eagle with open scrolled wings and tail; encrusted with many large emeralds and baroque pearl drops.

225—DIAMOND NECKLACE AND PENDANT *Italian 18th Century*

250. Silver necklace, composed of enwreathed oval medallions alternating with butterfly stops. Pendant formed of a large central diamond surrounded by six open pear-shaped leaf lobes and a further drop similar to the lobes. The whole encrusted with numerous rose diamonds.

Slater

Second Afternoon

226—WEDDING NECKLACE

H. H. Hearn
Hispano-Moresque 16th Century

350. Gold necklace, composed of two crowned tubular stops enriched with arabesque enamel, two central oval stops also arabesqued and encrusted with varicolored precious stones; double connecting strings of baroque pearls with four strands in each. The pendant of gold in the form of a displayed eagle enriched with large emeralds and other precious stones.

ROYAL AUBUSSON AND FLEMISH TAPESTRIES

227—AUBUSSON VERDURE TAPESTRY

H. A. Fairbank
French 17th Century

400. A grand old and gnarled tree rises from the uneven flower-decked foreground about the center; under its branches a rushing stream is seen mantled with blue hills on its far shore. Woven in deep blues, tans, greens and ivories.

Height, 7 feet 3 inches; width 4 feet.

228—AUBUSSON TAPESTRY

18th Century

625. "Pastorale." A shepherdess, with her faithful dog before her and her flock of sheep at rear, occupies the left of a canopied woodland disclosing distant hills. Flowers blossom in the foreground. Woven with rich deep greens, blues and brown delightfully relieved by the pinks of the flowers and costume of the shepherdess. Floral borders at crown and foot, with surrounding guards of yellow and brown.

Height, 9 feet 4 inches; width 4 feet 2 inches.

229—FELLETIN TAPESTRY

H. H. Fairbank
17th Century

1350. The foreground occupied by a tangle of wild flowers, bushes and overhanging trees forming an arbor traversed by a rushing brook, descending from a wooded hilly vista toward left. The boughs of the trees are occupied by many birds and wild animals and two heron are fishing on the banks of the brook, one actually retrieving a fish. Ivories and rich greens, foiled by deep warm browns, compose a delightful color scheme. Borders on two sides more colorful in tone display, festooned cartouches crested with baskets of fruit and clusters of flowers on which birds are perched; vases of similar flowers toward foot.

Height, 7 feet 10 inches; width 10 feet 10 inches.

Second Afternoon

230—BRUSSELS TAPESTRY

H. R. Limkin
Renaissance Period

3100.

"The Finding of Moses." On an eminence under a bower of trees at right is Pharaoh's daughter surrounded by her entourage. Miriam kneels before her, bearing the infant Moses in her arms; an attendant at left partially seen follows Miriam up from the river, which appears with wooded banks and distant habitations. The draperies and costumes of the figures are woven in charming pastel colors, developed with rare skill against the deeper tones of the landscape and foliage. Bowknotted sprays of flowers form the border, with the recurring soft colors of the figures on a warm tawny ground.

Height, 10 feet 5 inches; length, 12 feet 9 inches.

231—AUBUSSON TAPESTRY

L. Orseli
French 17th Century

2100.

In the center foreground a hound has just started a pheasant among the foliage; beyond is a pond crested on the far bank by a castellated villa; at right is an old tree overgrown at its foot by large flowers, and at left is a gushing fountain and woods. Borders of scrolls, fruit and trailing flowers, amid which are perched birds. Deep rich crimson, greens and blue are relieved with warm tans and old yellows.

Height, 8 feet 2 inches; width, 9 feet 5 inches.

232—AUBUSSON TAPESTRY

J. J. Lury
French 17th Century

2800.

Rolling well-wooded country, enlivened with many clumps of wild-flowers, pheasants and deer in the uneven foreground. Beyond is a stream winding down to the right, its banks occupied by châteaux, sheltered by distant wooded hills. Interesting borders of trailing flowers with perched birds, occasional acanthus leafage and four small cartouched landscapes. Woven in greens, blues, tans and ivories with rich deep shadows in the foliage.

Height, 8 feet 11 inches; length, 15 feet 3 inches.

Second Afternoon

233—AUBUSSON TAPESTRY

L. Orselli
French 17th Century

1700. Clumps of trees and flowers, at right and left, disclose a vista of lake, castle and distant mountains. A water spaniel in the foreground springs from the lake with a wild duck in his mouth. Executed in soft pinks, rich greens, tans and ivories and tawny brown. Borders of floral motives and husks in similar rich tones.

Height, 9 feet; width, 13 feet.

234—AUBUSSON TAPESTRY

O. Berner, agh.
16th Century

1700. "Allegorical of Æsop's Fables." In the foreground flowering shrubs are formally placed with an elephant, leopard and stag appearing between the varied foliage. Scrolling Gothic leafage rises to a narrow strip of landscape crowned with quaint birds; further birds and a squirrel hover about the leafage. Woven with very deep tones of greens and black, which are relieved by the flowers and lighter tones of the animals. Borders of clustered fruit and flowers, with scrolled vases at the four corners.

Height, 9 feet 3 inches; width, 8 feet 9 inches.

235—ROYAL AUBUSSON TAPESTRY

Miss Hoyt.
17th Century

2000. "Mark Antony and Cleopatra." The Royal lovers, wearing rich ample robes, are seated before a table spread with fruit; behind the table an honored guest is surprised by Cleopatra, who drops a huge pearl into a compotier of vinegar. Above the table is a canopy draped amid overhanging branches of trees. In the foreground an elaborate urn holding wine; at the left, two Roman soldiers and several servitors approaching with large baskets of fruit. Woven in greens, blues, rich browns, ivories, pale pink and tans. Borders of pastel colors on tawny brown grounds, displaying the emblems of Jove and Juno, "Eagles and Peacocks," birds in cages, garlands of fruit and flowers.

Height, 9 feet 6 inches; length, 12 feet 5 inches.

Second Afternoon

236—AUBUSSON TAPESTRY

J. J. Terry
French 17th Century

2000.

A rough expansive landscape is occupied by a winding stream flowing from a small waterfall and bearing swimming ducks. Beyond are habitations, and distant mountains. Large clumps of trees are at left and right, and a few are scattered over the vista. Borders of trailing flowers and fruit caught at intervals with flowing ribbon bowknots. Deep tans and rich greens give a fine tonal quality to the composition.

Height, 8 feet 11 inches; width, 15 feet 11 inches.

237—AUBUSSON TAPESTRY

H. H. Linder
17th Century

1250.

"The Triumph of Flora." The fair Goddess reclines on a draped couch set between two trees. A nymph hovers over her and from a large cornucopia scatters many flowers. A further nymph kneels in the foreground near two baskets of flowers. At left, two lads are gathering fruit, one in a tree handing the fruit to his companion below; at right, two children are playing with a bird, and before them is a table spread with viands and standing near a running brook. Woven with beautiful pastel colors and rich ivories occasionally relieved with deeper tones. Acanthus-leaf and blossom border in the colors of center on deep tawny brown grounds with yellow guards.

Height, 8 feet; length, 11 feet 8 inches.

238—ALLEGORICAL AUBUSSON TAPESTRY

Mme. Cattadori
French 17th Century

2500.

"Flora and Pomona." A broad, fruitful and expansive landscape is occupied in the foreground by a triumphal car drawn by lions. The Goddess in ample robes, bearing her attributes, is seated within, and a gaily dressed cupid on stands on the front of the car above a large cornucopia of fruit; at left, under a clump of large trees, are a farmer and his wife reaping in a wheat field. Other clumps of trees somewhat divide the composition into two vistas disclosing several châteaux, their domains and snowclad mountains in the distance. Soft reds, light blues and yellows relieve the deep blues, green and tans of the foliage. The borders exhibit sprays of flowers and acanthus leaves in the colors of field on a rich tawny black ground.

Height, 9 feet 6 inches; width, 15 feet 9 inches.

6150.

"Royal Hunting Fête." Undulating rising ground, with flanking woodland and a stream at right, is gaily animated with several scattered groups. In center and left are stags at bay, with huntsmen running to the varied scenes. Near the stream a further royal huntsman is shooting ducks, his attendant holding a dog in leash. Two gallant peacocks are at the left front. The background is occupied by a formal Italian garden with a splashing fountain and promenading personages, flanked by a columned royal villa, and at left by an unique pavilion supported by many caryatids. Woven with much silk in greens, blues, ivories and tans enlivened with the soft pinks and blues of the costumes. The deep borders display niched arbors, occupied by classic and allegorical figures interrupted by clustered fruit and growing fruiting vines. The classic scenes presented are Cybele drawn by lion and lioness; Ceres in her chariot; Flora, Pomona, Agriculture and the Arts. The colors of the fields are reiterated in the borders, which are finished by most unusual arabesque floral panelled guards on ivory grounds.

Height, 11 feet; length, 15 feet.

EVENING SALE

FRIDAY, APRIL 9, 1920

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.30 O'CLOCK

240—Two GOLD-EMBROIDERED APPARELS *Italian Renaissance*

280. Displaying round medallions occupied by rayed ovals, enclosing figures of the Virgin. Surrounding scrolls on ruby velvet.

241—Two GOLD-EMBROIDERED APPARELS *Spanish Renaissance*

440. Ruby velvet; uniquely enriched with strap scrolled rondels variously occupied by "The Lamb and Pennon" and "Vase of Lilies." The rondels are centered at crown and foot with coats-of-arms, and emit scrolled leafage.

242—Two GOLD-EMBROIDERED APPARELS *Italian 16th Century*

470. Fine strap arabesqued rondels occupied by needle-painted subjects, "St. Peter" and "Ascension of the Virgin." These are surrounded by interlacing Gothic leafage on ruby velvet.

243—Two GOLD-EMBROIDERED APPARELS *Italian Renaissance*

480. Displaying rondels occupied by needle-painted subjects "St. John the Divine" and "John the Baptist." Surrounding arabesque scrolls of silver and gold on ruby velvet.

Evening Sale

244—GOLD-EMBROIDERED HOOD

*E. Bernet agt.
Italian 16th Century*

130. Needle-painted rondel, enclosing subject, "The Meeting of St. Anne and the Virgin"; surrounded by a leaf-scroll wreath and gold band simulating galloon.

245—GOLD-EMBROIDERED HOOD

*Geo. H. Barnard
Italian 16th Century*

200. Richly needle-painted subject, "The Virgin and Child Enthroned," two angels standing in rear, and all are under a columned triple canopy. Finished with gold band and crimson silk fringe.

246—GOLD-EMBROIDERED HOOD

*Mme. Cattadori
Italian 15th Century*

615. Enriched with needle-painted subject, "The Virgin Enthroned Receiving the Holy Spirit." The Apostles are grouped at either side and all are within a Gothic arch. The features are worked in the minutest possible stitch, their fine expressions remarkably portrayed.

247—TWO GOLD-EMBROIDERED APPARELS

*E. Knapner
Italian 16th Century*

630. Central needle-painted oval medallions, surrounded by fine strap cartouches emitting dolphins, scrolls and vases. The medallions are occupied by subjects, "The Adoration of the Magi" and "The Marriage of the Virgin." Ruby velvet, finished with gold bands simulating galloon.

248—PETIT-POINT PANEL

*Keller & Company
French 16th Century*

625. "Pharaoh Urges Moses to Begone from Egypt with the Children of Israel." Pharaoh, in regal robes, advances from left toward the noble upstanding Moses at center, and urges his wishes upon him. The High Priest Aaron, three soldiers in classic Roman garb, and a rustic playing the pipes are in the group; at left are several Israelites and two others in the foreground hard at their tasks. Executed in rich harmonious colors; finished with a scroll and blossom border.

31 inches by 26 inches.

Evening Sale

249—GOLD-EMBROIDERED PROCESSIONAL CROSS

Heiler & Co.

French 15th Century

650. Enriched with needle-painted scenes; at the traverse, "The Death of the Virgin" and surrounding group of distressed Elders of the Church. Above, "The Ascension," with many cherubic heads appearing in the glory; below, in columned niches, are the "Annunciation" and "The Virgin Carried to Her tomb." Mounted on velvet.

Height, 4 feet 2 inches; width, 1 foot 9 inches.

250—GOLD-EMBROIDERED LAMBREQUIN

*N.A. Fairburn
Louis XIV Period*

180. Gold and silver scrolls of leafage ramify the field of verdant green satin. Amid the leafage are three figures of court ladies, luxuriant flowers, fruit, birds and butterflies wrought in soft harmonious silks. Scalloped at foot and trimmed with fringe.

Length, 2 yards 6 inches; depth, 24 inches.

251—GOLD-EMBROIDERED LAMBREQUIN

*H. Russell
Louis XIV Period*

200. Similar to the preceding, but with figures of Louis XIV and two gentlemen of the Court.

252—GOLD-EMBROIDERED ORPHREY

*N. Martin
English Gothic*

290. Displaying needle-painted standing figures of "Saints" within very beautifully canopied niches. Finished with gold border simulating galloon.

253—Two GOLD-EMBROIDERED ORPHREYS

*Mme. Cattadori
Italian Renaissance*

600. Each displaying four needle-painted rondels occupied by figures of the Virgin and various saints; the rondels are scrolled at crown and foot with leafage and support jardinières of fruit. Panelled with patterned gold bands simulating galloon.

254—GOLD-EMBROIDERED DOSSAL

*E. Aisenstein
English Gothic*

875. Crimson velvet, displaying needle-painted standing figures of saints within elaborately canopied niches. Trimmed with intervening gold lace tassels and fringe.

Height, 1 foot 8 inches; width, 4 feet 6 inches.

Evening Sale

255—TWO GOLD ORPHREYS

H. H. Seaman, agr.
Gothic Renaissance

4400.

Each composed of three oblong panels, displaying varied complex pillared and arched canopied settings for Biblical subjects: One, "Christ Appearing to the Twelve Apostles"; "His Ascension to Heaven"; "The Enthronement of the Virgin." The other, "The Resurrection, and Confusion of the Roman Soldiery," "Christ Appearing to the Virgin," with "St. John the Baptist" and "Mary Magdalene," in miniature, appearing in two upper niches; "Christ Walking with the Two Disciples at Emmaus," and in a small upper niche a spread table and the three figures at Supper. Solid gold embroidery of the most perfect type, the draperies in a carefully balanced coloring of rich yellows, greens, blues, crimsons, tans and pinks; the features in solid silks rendered with great delicacy of expression. Finished with raised-gold egg and leaf pattern, embroidered bands simulating galloon and green and gold edging. Lined with green silk.

Height, 4 feet 11 inches; width, 1 foot 1 inch.

Note: The cartoons for these beautifully drawn and finely composed panels have been attributed to Giulio Romano the favorite pupil of Raphael.

256—PRIEST'S ROBE

Miss L. Lescher
English Renaissance

725.

Needle-painted orphreys, plentifully enriched with gold threads depicting figures of the Apostles in canopied niches. Ruby-red velvet flanking panels of the period.

257—NEEDLE-PAINTED PRIEST'S ROBE

Mme. Cattadori
Spanish Gothic

925.

Similar to No. 265. The orphreys depicting, in rondels, "Holy Father in Majesty," and in columned Gothic arched niches, "St. Peter," "St. Matthew," "The Virgin and Child," "Sts. John the Baptist and the Divine."

258—PRIEST'S ROBE

G. Eisenstein
French Renaissance

625.

Embroidered orphreys, in gold and silver threads on crimson velvet, displaying charming interlacing arabesqued medallions and scrolls. Lustrous amethyst velvet side panels.

Evening Sale

259—PRIEST'S ROBE

Seller & Co.
Italian Renaissance

550. Gold needle-painted orphreys, presenting figures of the "Evangelists" within scrolled and canopied arches. Flanking panels of cream and crimson brocatelle.

260—PRIEST'S ROBE

H. A. Fairburn
English Gothic

525. Needle-painted orphreys presenting figures of saints within niches, wrought in silks on solid backgrounds of gold threads. The expressive features of the saints are very skilfully rendered in most minute stitches. Flanking panels of ruby Gothic velvet.

Note: The orphreys are executed in the same manner and style as those of the famous Ascoli Cape, which was originally presented by Pope Nicholas IV to the Cathedral of Ascoli. Some years ago this cope was stolen and came into the possession of the late Mr. Pierpont Morgan, who generously returned it to the Italian Government.

261—PRIEST'S ROBE

Seller & Co.
Spanish Renaissance

575. Gold needle-painted orphreys, presenting figures of the Apostles within panelled medallions. Flanking panels of crimson velvet.

262—GOLD-EMBROIDERED VALANCE

E. Aisenstein
Spanish Renaissance

1050. Richly worked in gold and silver with raised symbols; central double-displayed eagle and surmounting crown, flanking Hebrew inscriptions and crowns; deep Vandykes with further symbols. Finished with gold fringe.

Length, 2 $\frac{1}{3}$ yards; depth, 34 inches.

263—TWO PETIT-POINT SOFA COVERS

Seller & Co.
French 17th Century

1600. Shaped back cover, displaying within three lobed medallions mythological subjects in quaint landscapes: center, "Baucis and Philemon"; at right, "Vertumnus and Pomona"; at left, "Diana Riding in a Triumphal Car." A rich golden ground displays numerous animals variously grouped and illustrating La Fontaine's Fable. Seat cover with three similar animal grounds; the subjects presented are episodes allegorical of Europa and the Bull. (Have been restored at an early period.)

Back length, 7 feet 3 inches; height, 27 inches.

Seat length, 6 feet; depth, 29 inches.

Evening Sale

264—IMPORTANT PETIT-POINT COVER

L. Ricci
English 16th Century

3000. Composed of twenty oblong panels, displaying quaint English wooded landscapes each occupied by various differently posed animals illustrating twenty interesting episodes from the ancient Fables of Æsopus. The coloring, with greens predominating, is soft and mellow. These panels are surrounded and interrupted by typical Elizabethan borders of exceptionally fine character, entwining rustic stems bearing innumerable English flowers and supporting many birds and small beasts on a background of deep wine-red.

2 yards 4 inches by 1 yard 19 inches.

265—TWO NEEDLE-PAINTED DALMATICS

Lorenz agt.
Spanish Gothic

3700. Wine-colored velvet, enriched with apparels within raised gold bands simulating galloon; displaying at foot circular scrolled strap cartouches variously festooned from lion and female masks with draperies, leaves and fruit; sustaining two cherubs, trophies of scrolled shields, crossed swords and quivers and fine pendent husks; richly wrought with solid gold and passages of silk threads. Depicted in the rondels are "King David Seated Playing a Harp" and "St. Lorenz." Similarly enriched apparels at the arms, with sacred monogram M.A. within circular cartouches, supported on beautiful volute acanthus and husk scrolls, festooned with double draperies sustaining cherubs and husk pendants. Exceptionally narrow Gothic bands at the neck and at front, with floriated terminals of trifoliate leaves and berries on rustic stems. The rich wine-colored velvet of the field is embroidered with a recurring Gothic tracery of lobed oblong motives in silver and crimson silk threads, enclosing leaf-scroll and pineapple devices. Trimmed with gold and crimson edging. Similar rondels in companion dalmatics depict "St. Sebastian" and "Moses Seated Holding the Tablets."

266—EMBROIDERED DALMATIC

L. Ricci
Italian Renaissance

900. Green Venetian Gothic velvet, the apparels enriched with coronetted monograms and arabesque scrolls in silks and gold threads.

Evening Sale

267—TWO GOLD-EMBROIDERED DALMATICS *Italian Renaissance*

Keller & Co.

1100.

Lustrous rose-red velvet, enriched with apparels displaying fine strap scrolled rondels, bearing sacred monograms and surrounded by beautiful Gothic-Renaissance scrolls of leafage and husks. Vertical bands of similar leafage with floriated pendants.

268—TWO GOLD-EMBROIDERED DALMATICS *Italian Renaissance*

H.A. Fairburn

950.

Amethyst velvet of rare sheen, enriched with apparels and vertical connecting bands of arabesque leaf and strap scrolls forming interlacing medallions in the foot apparels.

269—TWO IMPORTANT DALMATICS *Italian Renaissance*

Lorenz agt.

4200.

Ruby-red Gothic velvet, enriched with needle-painted apparels displaying Gothic leaf scrollings enclosing medallions plentifully enlivened with gold threads. The medallions depict varied episodes in the Life of the Virgin. The scroll and key connecting bands and apparels are bordered with embroidery of gold threads simulating galloon. These dalmatics are shown in eight separate pieces.

270—TWO GOLD-EMBROIDERED DALMATICS

H. H. Seaman, agt.

Spanish 16th Century

9800.

Enriched with large needle-painted apparels at feet and arms, wide bands at neck, with continuing bands forming deep panels in front and back and narrow flanking panels of crimson velvet. The embroidered enrichments are all worked in solid gold threads, the features and draperies in minute colored silk stitches solidly executed, and are defined by borders of raised work simulating galloon. The lower apparels display rondels scrolled into the borders of leafage, and animal motives with small supplementary rondels in which are depicted heads of various apostles and saints; in the spandrils are quaint dolphin motives sustaining scrolled cornucopias of fruit. These beautiful rondels depict in remarkable detail "The Birth of Christ," with

[Continued]

725.- 268 A Dalmatic E. Aisenstein

[No. 270—*Continued*]

various attendants in a richly canopied chamber, "The Adoration of the Magi." The apparels at the arms have similar rondels, with small side medallions of heads, and depict "Christ Saluting His Mother" and "Christ before Pilate." The field panels on front, back, and arms of Venetian brocade woven with large recurring ogivals, formed of most interesting interlacing acanthus scrollings and pomegranate motives, enclosing intricate infloretted pineapple devices of yellow and gold bouclé, and embroidered with defining gold cord. The rondels of the companion dalmatic depict "The Annunciation" and "The Adoration," and on the arms, "The Marriage of the Virgin" and "The Circumcision."

Murphy & Co.

271—BOUCLÉ VELVET PANEL

Venetian Gothic

575.

Three breadths, richly woven with crown and foot series of lobed motives in double-pile crimson velvet enriched with bouclé d'or. These have interior lobes of yellow drap d'or enhanced with pineapple motives and surrounding flowers in outline velvet and silver. The yellow intervening ground sustains valance and pineapple motives above the foot series and interlacing Gothic vines enclosing further pineapples and coronet devices.

Height, 2 feet 11 inches; length, 6 feet 9 inches.

272—GOLD-EMBROIDERED ALTAR FRONTAL

E. L. Bayer
Italian 16th Century

1500.

Displaying central arabesque strap cartouche enclosing an oval needle-painting depicting "Sts. Cecelia and Justina." Gothic crimson velvet field, enriched with scrolling Gothic leafage and small tendrils. Side borders and frieze with distinguished motives of scrolled staves and leafage. Frieze and foot finished with gold lattice and silk fringe. Lined with floral crimson damask.

Height, 3 feet 6 inches; width, 8 feet 8 inches.

273—MAGNIFICENT GOLD AND SILVER NEEDLE-PAINTED ALTAR
FRONTAL *A. J. Toone*
Spanish of the Early 16th Century

6500. An Allegory of "THE ROOT OF THE STEM OF JESSE." A very subtly composed frontal, with the main grounds of silver threads, divided into three vertical panels, surrounded at sides and crown by deep borders, exhibiting the main theme on gold thread grounds; the gold ground is reiterated in the central cartouched escutcheon, which displays the grand armorial bearings of "Royal Spain," borne on a conventional shield scrolled at the top and supporting, from a bowknotted ribbon which is festooned under the shield, the order of the Golden Fleece; the shield is ensigned with a Royal Crown and enclosed within a deeply scrolled arabesque cartouche of Henry IV character and is pendent from the crown, being held by three bowknotted ribbons; deftly wrought in gold, silver and passages of silk threads on the silver ground. The two flanking panels are demarked with bands, exhibiting stems of scrolled Gothic trifoliate leaves, interrupted with single blossoms in similar colors to the center; the panels display broad diamond lattices, Renaissance in detail, but distinctly Gothic in feeling, with complex fleurs-de-lis at the intersections and central bars interrupted with husks; within the diamonds are delightfully infloretted pineapple motives executed in the colors of the center on solid silver grounds. The "Allegory" of the borders commences at left foot with a seated figure of "Abraham," from whence springs a Gothic-like tree stem, with scrolled branches, which continue throughout the entire borders, sustaining in all seventy-three personages incidental to the descent of Christ. Most of the figures bear inscribed labels, and the branch or stem is interrupted at the center of sides and crown and at top corners with cartouched rondels, and between the crown rondels by two cartouched square medallions; these are occupied by episodes necessary to the story. Succeeding the figure of Abraham are the figures of Isaac, Jacob and another. The various labels read SENE, GAXX, ACHIAS, OSSFFRBAERES, in the interrupting rondel, "The Angels of the Lord Appearing

[Continued

[No. 273—*Continued*]

to Abraham," Abraham with his wife Sarah, and the three messengers of the Lord; the figures on the continuing stem hold the following labels, PHARESBAEN, AMIMDAB, ESRON and ARAN. The left corner rondel is occupied by "The Ablutions of Christ," The Virgin on a pallet under a canopy, St. Anne holding the Infant Christ, St. Joseph at the right and one of the Marys kneeling at a small bath. Among the figures in the first compartment at left crown is SALMON, evidently King Solomon; the others carry labels BOCEDERMB, SWSSE, MAIEO, OBEDEXBVH and MENIPSH. The left square medallion displays "The Marriage of the Virgin," with St. Anne in rear before the portico of a Temple, the officiating Priest and St. Joseph at right. The left succeeding compartment sustains on its stem figures with labels, ROBO—M, ABIA, JOSAPRAT, SAGOHSNT, MOSA and SDANRAM. In the central rondel "The Annunciation." The Virgin is seated in a rich apartment at a table reading; above, the Holy Spirit as a descending dove and the Holy Father in Majesty; at left, the announcing Angel. In the compartment right of center the figures hold labels, JOATHAM, EZECHIAS, AMON, SAMO, ACHZ and MANASAN. In the right square medallion, "The Adoration," Mary kneeling to the Infant Saviour with St. Joseph in the rear, his hands up in astonishment. In the right crown compartment beyond, the figures hold labels as follows, IOSIA, BORABABEL, ABIVB, IECONIAST, EHATRESEIVSINIRAS, IWCRATTONIBABHO, SALATHIEL and BNACIM. In the right crown rondel is depicted "The Nativity." Mary and Joseph gaze at the Infant Christ, resting on the ground; behind are two angels and a cow against a Temple as a background. The upper right compartment with figures, their labels being SADOD, ACHIM, AZOR and BLIVD. In the right center rondel is "The Circumcision." A Bishop at an altar holds the Infant Christ, the Virgin before them; behind are St. Anne and another spectator. In the final right compartment, above,

[*Continued*]

[No. 273—*Continued*]

are two figures with labels, BIRAXAR and BATHLZ; below, under a canopy of the spreading stem, the Virgin is seated holding the Infant on her lap; to left St. Joseph, holding a long scroll inscribed, IOBERAVOM, SMABIL, DEC??, EVIUXATS, and at left a further figure with label DRECOR. The figures are executed with great technical excellence in minute stitches of silks on gold grounds. The varied types and facial expressions are developed in a most extraordinary manner.

Height, 3 feet 6 inches; width, 8 feet.

Note: This pre-eminent specimen of needle-painting originally came from the Royal Chapel of the Escorial at Madrid, and there are many distinctive characteristics that point to Torrigiano as the consummate artist of the Cartoons.

J. R. De Witt

274—JADE-GREEN VELVET COPE

Italian 16th Century

425. Lustrous velvet with great range of sheen. Lightly embossed with small all-over rosettes and heart motives crested with conventional floral devices.

H. A. Fairbairn

275—GOLD-EMBROIDERED COPE

French 17th Century

900. Solidly embroidered with scroll panneaux in gold thread which emit sprays of flowers and fruit and support numberless winged musicians playing various quaint instruments; executed in pastel colored silks on a ground of small silver diapers. Hood depicting "The Ascension." Orphreys and cope trimmed with wave-embroidered border of gold, silver and paillettes.

Steller & Co.

276—GOLD-EMBROIDERED COPE

Italian Renaissance

800. Brilliant jade-green velvet; enriched on orphreys and hood with interlacing strap scroll arabesque motives bearing Gothic leafage; executed in unusual appliqués of red, yellow and ivory silks, silver and gold threads in raised stump-work.

Evening Sale

277—CLOTH-OF-GOLD COPE

H. A. Fairburn
Spanish 18th Century

1450.

Loomed entirely in one piece, including the orphreys and galloon-like borders; a central cartouche is inscribed by the weaver, "Michael Molero, Toletanus, fecit, Toleti Anno 1772. Displaying broadly drawn scrolled acanthus foliage, terminating in rocaille and sprays of flowers; orphreys of similar scrolls. Executed in gold and silver on a lavender drap d'argent ground. Lined with the original purple silk.

278—GOLD-EMBROIDERED COPE

Lorenz, agt.
Spanish 16th Century

3000.

Similar to No. 270; wide orphreys depicting in six arched and columned niches figures of Our Lord and St. Peter and the four evangelists. The splendid hood depicts "The Coronation of the Virgin," and flanking Cherubim.

279—TWO GREEN VELVET PORTIÈRES

H. A. Seaman, agt.
Venetian Renaissance

1200.

Woven with floral motives in cut and uncut velvet on rich cloth-of-gold ground. Lined with green silk.

Length, $2\frac{1}{2}$ yards; width 1 yard 4 inches.

280—CUT CRIMSON VELVET COVER

H. A. Fairburn
Venetian 16th Century

400.

Woven in cut and uncut velvet with a most unusual pattern of double interlacing floral ogivals, supporting large coronets; sprays of wheat are also developed in the ogivals.

2 yards by 1 yard 15 inches.

281—GOBELINS TAPESTRY

" " " "
17th Century

2000.

"A Bacchic Festival." Near the shore of the distant sea; a large oak tree overgrown with grapevines shelters a huge cask of wine, its contents are gushing forth from the spigot left open by a small overcome culprit who sleeps amid a mask, a leopard skin and overturned drinking vessels in the foreground. Cupid kneels beside the sleeper, stroking his hair, his other hand knowingly tapping his own forehead. The cask is partially hidden by a pink and white flowering plant growing before it. Two groups approach

[Continued]

[No. 281—*Continued*]

from the sea. Old Silenus, carried forward by a nymph and faun, preceded by a goat and another nymph; behind are three sprites dragging forward the old God's ass. Woven in the full rich colors for which the Gobelines were noted at this interesting period of production.

Height, 8 feet 2 inches; width, 5 feet 6 inches.

282—RENAISSANCE TAPESTRY

N. F. Dawson
Brussels 16th Century

4900. "The Judgment of Paris." The laureated shepherd, in festal array, is seated at right of a luxurious wooded landscape near a rocky pool; before him are the three divine graces, Venus, Minerva and Juno, wearing richly draped robes. He tenders the golden apple to Venus; disconsolate Juno stands near, with her symbolic peacock beside her. At left is a rushing stream and distant pastoral landscape. Near the seated Paris a red-robed Mercury hovers amid the trees, his elaborate caduceus stretched forth in his right hand. Woven in beautiful rich colors with very satisfying notes of dark blue that give a fine depth of tone to the entire theme. Rich but somewhat lighter colored borders on golden yellow grounds display, within laurel wreath guards, ribbons, fruit, flowers and medallioned lion's heads which sustain interior festoons and garlands of beautiful fruit and perched birds.

Height, 8 feet 3 inches; length, 10 feet.

Note: Thin, fine quality of weaving, with partial initials of "weaver" H.M. in the selvedge.

283—RENAISSANCE TAPESTRY

Miss Houghton
Flemish 16th Century

1700. "Fabulous Animals Fighting." In the foreground of an old gnarled woodland two lions ferociously attack a chimeric dragon, and nearby various other animals are disturbed by the commotion. At left, before an old château, several horsemen approach on hunting bent. Woven with woodland greens and ivories finely relieved by the reddish coats of the animals. Narrow ribbon and blossoms border of yellows and blues.

Height, 9 feet 6 inches; width, 7 feet 6 inches.

Keller & Co.
Flemish 17th Century

284—RENAISSANCE TAPESTRY

6100.

"Alexander the Great Triumphant." The Grecian Hero, wearing rich classic garb and laureated crown, stands in the center of a large group of warriors on a mille-fleurs field. At the foothills of mountains beyond, a camp is pitched and a large company of cavalry is debouching to the left. The splendid crimson in the draperies of the figures give a triumphant note to the golden browns, yellows, blues, greens and ivories of the sward and foliage. Elaborate broad borders, panelled with wreaths, masks, columns and caryatids enclosing festooned vases of fruit, flowers and classical figures; among these are Venus and Apollo, Music, Wisdom, Truth, and at cartouched center foot a wedding scene. Woven in the colors of the field on ivory grounds.

Height, 10 feet; width, 11 feet 3 inches.

L. Schinasi
Italian 16th Century

285—RENAISSANCE TAPESTRY

4900.

"Herod's Feast." Herod and his court, in classic Roman attire, are seated at a long banqueting table in a luxurious apartment adorned with twisted and fluted columns which are garlanded with laurels; behind the table are many servitors busily caring for the guests. Toward the left, near a magnificent flaming torchère, is a group of musicians. The immediate right foreground is occupied by a small tepidarium and a basket of flowers. A rich golden tone dominates the crimsons and blues, old reds and tans, of the weaving. Borders at crown and foot of scrolling acanthus leaves terminating in chimeric animals; at the sides similar entwining leafage appears amid Raphaelesque pilasters. Woven in gold and brown on a pastel blue ground.

Height, 8 feet 10 inches; length, 8 feet 11 inches.

Note: The cartoon for this tapestry was drawn by Giulio Romano and the weaving was probably done under the guidance of Nicholas Karcher.

286—RENAISSANCE TAPESTRY

L. Ricci
Flemish 16th Century

2400. "An Al Fresco Repast." Foreground occupied by varied strange beasts and birds disporting themselves in and about a small lake; beyond, at right, is a grove of semi-tropical trees and many other animals; at left, a broad pathway rises amid woods to a château and outbuildings. Under the trees several groups of personages are in conversation, dancing and regaling themselves with a light repast. Rich greens and golden tones give a pleasant warm autumnal tone to the panel. Narrow borders of blue blossoms and intervening scrolls of ribbon finish the composition on all sides.

Height, 9 feet 9 inches; width, 9 feet 7 inches.

287—GOTHIC TAPESTRY

A. N. Seaman, aq.
French 15th Century

4500. "A Royal Rural Fête." Louis XII and Anne of Brittany are seated at right in an uneven rising landscape; two courtiers are also seated and in conversation near them toward the left. About the center are two nobles mounted on caracoling white horses, one held by a page; before them a hound is devouring a bone. Beyond, across the expansive lightly wooded landscape, a stag hunt is seen in vigorous progress and several châteaux crest the horizon. Boldly woven, with pronounced vertical hatchings giving a splendid texture; deep and light crimson, blue and green enlivening the fine masses of ivory which are tinged with yellows.

Height, 6 feet 10 inches; length, 11 feet.

288—RENAISSANCE TAPESTRY

Mayores Bros.
Flemish 17th Century

3700. "Alexander the Great." Among a group of warriors at right, stands the laureated hero, in counsel with his generals. The mille-fleurs fields stretches to left, where Alexander is again seen victoriously dictating terms to his kneeling foes; in the distant rising ground are two armies at left and right, with wooded hills beyond. Woven in reds, greens, blues, ivories and yellows. Deep borders, displaying panelled arbors and niches occupied by fruit, flowers and figures, "The Garden of the Hesperides" forming the central theme at crown and foot.

Height, 11 feet 4 inches; width, 12 feet 8 inches.

Evening Sale

N. J. Dawson
English Tudor Period

289—PETIT-POINT PANEL

2700.

"The Queen of Sheba and King Solomon." The King, attired in regal robes, is enthroned at right, and the Queen, with two attendants in elaborate Elizabethan costumes, advances to pay homage. The scene is flanked by two panels enclosing fruit trees, animals and birds within arabesque scrollings and surrounding borders. The four corners display groups of beribboned feathers. Executed in deep and pale tones of blue, green, pink, yellow, and ivories on plum-colored ground.

Height, 6 feet 4 inches; length, 13 feet 4 inches.

Keller & Co.

290—RENAISSANCE ALLEGORICAL TAPESTRY

Flemish 17th Century

5300.

"Scipio Africanus Visiting Hannibal." On the banks of a narrow, rapid stream, winding about the center from a range of snow-crested wooded mountains, are two immense armies gallantly arrayed in brilliant classic Roman garb and accoutrements; many amusing camp activities are depicted. On the left bank of the stream, in the foreground, Scipio greets Hannibal, who stands on the opposite bank. They are surrounded by their various entourages and groups of gaily costumed ladies, several regaling themselves with an *al fresco* repast. Beyond, the numerous troops and several elephants are spread over the landscape. Woven with a wealth of colors in which the crimson constantly recurs and gives an exceptionally rich tone to the composition. Deep borders in the colors of the field display allegorical subjects in festooned landscapes, and arbors interrupted by cupids bearing clusters of fruit and flowers. Juno with her emblem the peacock, the finding of Moses, symbolic figures of the Arts, and the Story of Cupid and Psyche are depicted in the arbors.

Height, 10 feet; length, 12 feet 6 inches.

291—RENAISSANCE TAPESTRY

James H. Gerard
Flemish 16th Century

4100. "The Family of Darius Offering the Crown to Alexander the Great." Alexander stands in the center of a mille-fleur field, wearing classic garb and holding a drawn sword upright in his right hand; at left is the kneeling family of Darius, one of the group offering a jeweled crown to the Victor, who is surrounded by several richly clad nobles. Beyond is a vast wooded and habited rising landscape occupied at left by a company of interested spectators; at right, by vanquished troops offering tribute in gold and silver to the victorious army. Many of the robes are elaborately patterned and give a rich and varied texture to the restrained coloring of blues, greens, crimsons, browns, ivories and golden tones. Fine deep borders in the colors of field on ivory grounds; displaying many varied classical subjects in arbors, with intervening garlands of flowers and fruit sustained by cupids. The subjects presented are "The Garden of the Hesperides," "Orpheus Charming the Beasts of the Field," Apollo, Flora and Ceres.

Height, 11 feet 4 inches; length, 13 feet.

292—BEAUVAIS TAPESTRY

C. M. Jamieson
17th Century

3500. "Cupid, Venus and Jove." Venus gracefully reclines on a rocky wooded ledge overhanging a stream, bordered with boulders and bulrushes amid which Jove appears as a merman, appealing to the fair Goddess on the ledge above, which is also occupied by Cupid, who has just shot one of his shafts at the venerable God. Woven with beautiful graduated ranges of tones in unusually subtle greens, golds, warm and cool browns, ivories, tans, blues and pale pink. Remarkably fine borders, with guards and medallions of flowers in pastel tones and crimson, enclosing classic subjects within further medallions in tones of gold on light blue grounds, depicting Imperial Jove with his thunderbolts, Venus and Cupid drawn by dolphins, Cybele by a lion and lioness, Juno by peacocks, Phaeton in his chariot of the Sun, groups of cupids and various signs of the zodiac.

Height, 11 feet 4 inches; width, 16 feet.

Note: Inwoven in the selvedge is the weaver's mark, a reversed P. The weaving is remarkable for its skilful detail and delicacy of color.

Evening Sale

293—RENAISSANCE TAPESTRY

Keller & Co.
Flemish 16th Century

6100.

"The Battle of Pavia." A flower strewn field in the foreground is occupied by a mêlée of warriors in vigorous and scattered combat; beyond is an attack of cavalry, and in the left distance a considerable troop of foot soldiers being addressed by Francis I, who delivers his famous maxim, "All is lost save honor." High wooded hills rise to a narrow stretch of distant sky. The rich crimsons and blues of the warriors' classic Roman attire, worn by the soldiery, are finely relieved by the greens and tans of the sward and foliage. Deep borders occupied by panels at four centers, enclosing subjects, "Duck Shooting and Stag Hunting," intervening animal and fruit arabesques, and at the four corners varied figures of Juno and Minerva. The colors of the field are repeated on a rich ivory ground.

Height, 11 feet 4 inches; width, 10 feet 11 inches.

294—GOLD-ENRICHED TAPESTRY

Mayo & Co. Broo.
French Renaissance

4100.

"The Isle of the Blest." A richly wooded landscape, with water in center and right foreground, is occupied by many groups of figures. A mounted and a dismounted warrior, one near the center, points to a column on which is a cartouche inscribed "Passant ilnia rien plus admirable que c'est Isle." In the distance are habitations, groups of courtiers, nymphs, a king enthroned holding his court before his tent and a boat with occupants making a landing at right. Rich tones of pink and mellow blue radiate among the greens and tans of the foliage. Deep borders, woven with many classical and rustic figures and birds amid clusters of fruit, the sides with Raphaelesque trophies, jardinières of fruit and further figures.

Height, 12 feet 2 inches; width, 18 feet 8 inches.

EXTRAORDINARY ANTIQUE RUGS

295—GHIORDES RUG

Revocian

16th Century

400. Pale sea-green mihrab, adorned by two slender columns terminated by lotus blossoms and having small bouquet at crown; the tan spandrils are enriched with hyacinth scrolls. The field finished at crown and foot with small oblong panels of azure blue variously displaying crossed double latch-hooks and quaint chevrons. Tawny black border, with complex oval floral plaquettes amid angular scrollings and trailing vines of blue hyacinths. Seven borders in all, symbolic of the "seven prayers to Allah." Woven in soft rose-red, pale blue, ivory and tawny black.

5 feet 2 inches by 4 feet.

296—ISPAHAN RUG

Teut-Costicyn

16th Century

1150. Soft rose-du-Barry field of fine radiance; enriched with central arabesque motive of floral scrolls centered with two complex floral devices and mantled by deep flowing t'chi bands. The arabesque extends over the whole field with the center motives recurring therein. Woven with ivory, pink, golden-yellow, light and dark blues. Deep resonant blue border with distinguished floral devices amid latticed vines enclosing pomegranates.

6 feet 7 inches by 4 feet 6 inches.

297—ISPAHAN RUG

Mayoccoa Broo

16th Century

625. Rose-red field, enriched with a regularly placed arabesque springing from a central diamond motive and bearing "Herati" leaves and finely composed floral devices. A supplementary festooning of small pink flowers complements the major theme. Deep blue-green border of undulating broad leaf scrolls sustaining floral devices at intervals and trailed with small dainty vines having two "coats-of-arms" of a noble Portuguese family diagonally displayed in the upper corners; woven in all the colors of the field.

6 feet 7 inches by 4 feet 6 inches.

Evening Sale

298—ISPAHAN RUG

May orcas Bros.
16th Century

1025.

Rose-crimson field of soft radiance; enriched with dainty arabesques of trailing floral vines springing from a diamond central device terminated with complex floral motives, which also recur in the field amid *t'chi* scrolls. Woven in greens, blues, pinks, yellows and ivory. Deep blue-green border bearing large floral plaquettes amid interlacing trailing vines; woven in the colors of the field. Green and pink guards.

7 feet by 4 feet 6 inches.

299—ISPAHAN RUG

O. Bernet agt.
16th Century

1525.

Rose-red field entirely invested with interlocking geometric tile motives enriched with floral and stellate devices. Woven in yellows, deep sapphire and pale blues, ivory and pink. Deep resonant blue border sustaining distinguished floral plaquettes festooned with small flowers; woven in the colors of the field. Ivory guard with angular scrolls.

6 feet 6 inches by 4 feet 4 inches.

300—ISPAHAN RUG

J. C. Michaud
16th Century

1275.

Ruby-red field of splendid depth bearing a green oval medallion and quarter-round corners of dull blue displaying scrolled pomegranate devices. The field is enriched with regularly placed scrolls of "Herati" leaves and further pomegranates. Woven in pale blue, green and a wide range of yellows. Deep green border, delightfully scrolled with "Herati" leaves developing a seeming tangle of trailing floral vines and pomegranates woven in the colors of the field. Crimson and blue blossomed guards.

6 feet 4 inches by 4 feet 4 inches.

301—PRAYER RUG

O. Bernet agt.
Kulah 16th Century

700.

Lustrous azure blue field of fluctuating radiance; enriched with mosque domed mihrab sustaining a pendent inverted ewer and large bouquet of loose carnations and lilies. The

[Continued]

[No. 301—*Continued*]

arch is supported by slender twisted columns resting on small ewers at foot. The spandrils, of dainty rose-red, bear scrolls of small flowers and pomegranates and are surmounted by an oblong panel of tan displaying pomegranates. Woven chiefly in ivory, light blue and deep tawny brown. Shimmering soft tan border enriched with small figures of men standing between lozenge lattices enclosing pomegranates. Woven in delicate shades of blue, pink, ivory and warm black. Guard of tan, double banded with light pink.

5 feet 9 inches by 4 feet 2 inches.

L. Orselli

302—Ispahan Rug

16th Century

700.

Rare apple-green field, enriched with golden arabesque tracery forming varied graceful ovate motives supporting regularly placed and centering composite floral devices; woven in pink, pale and dark blues, ivory and plum color. Rose-du-Barry borders, at sides only, enriched with scrolled leafage sustaining floral plaquettes woven in the colors of the field. Fine inner guard of meandering floral scrolls on robin's-egg blue; outer guard of green and yellow. A fragment from a large palace carpet; indented in two places.

8 feet 9 inches by 4 feet 3 inches.

H. H. Seaman aq. r.

303—Ispahan Rug

16th Century

1250.

Rose-red field, enriched with formal arabesque of scrolling floral vines developing "Herati" leafage, large floral devices and ogivals composed of fish (most unusual motives). Woven with yellow, ivory, plum-color, deep and light turquoise blues prevailing over the other tones. Mouse-yellow border, displaying composite floral devices amid scrolling vines of small flowers; woven in the colors of the field. Stepped diamond guards in blue and plum on yellow.

6 feet 6 inches by 4 feet 6 inches.

Evening Sale

304—ISPAHAN RUG

Kent Coatsworth
17th Century

350.

Rose-crimson field, bearing a deep blue ovate medallion centered with a rose-pink floral device surrounded by formal arabesque scrolls and having floral pendants. The field is further enriched with quarter corners similar to the medallion, arabesque scrollings of flowers and *t'chi* bands. Woven in green, ivory, light blue, tan and orange pink. Resonant blue-black border, displaying floral devices sustained on broad infloretted interlacing scrolls in the colors of the field. Finished with two floral guards.

7 feet 4 inches by 4 feet 9 inches.

Parish Watson
16th Century

305—LAHORE RUG

2200.

Wine-red field, enriched with vases holding loose bouquets of flowers and overgrown deep blue cypress trees, "The Indian Symbol of Immortality." Woven in deep sapphire blue, ivories, pale blue and plum color. Deep sapphire-blue border, enriched with varying floral plaquettes within scrolled vines bearing "Herati" leaves; woven in the colors of the field. Ivory and red guards.

7 feet by 4 feet 5 inches.

Note: This interesting rug was woven in Lahore, no doubt by Persian weavers brought to India by the Great Akbar, the descendant of Tamerlane, who reigned from 1556 to 1605. It is the same type as the one belonging to the "Girdlers Guild," London, that was presented to that Company by Robert Bell in "remembrance of his love" in 1634.

306—ISPAHAN RUG

Kent Coatsworth
17th Century

700.

Delicate apricot pink field, enriched with formally placed floral devices alternating with scrolled double "Herati" leaves and pomegranates. Woven in pastel shades enlivened with deep sapphire blue and plum color. Deep green border with alternating floral devices and wreathed cypress trees. Woven in the colors of the field. Gold and blue scrolled floral guards.

6 feet 2 inches by 4 feet 7 inches.

Evening Sale

Mayorkas Bros.

307—ISPAHAN RUG

16th Century

2850.

Rose-crimson field, of delicate fluctuating radiance, enriched with central cruciform floral motive developing *t'chi* scrolls enclosed within a diamond which emits at either end arabesque scrolls bearing complex floral devices. Woven in deep sapphire and pale blue, golden yellow, ivory, light green and aubergine. Lustrous deep blue-green border displaying trellis devices trailed with vines of flowers and pendent pomegranates, centered with fine composite floral motives. Pale blue and rose guards.

6 feet 7 inches by 4 feet 4 inches.

E. Eisenstein

308—ISPAHAN RUG

16th Century

1600.

Lustrous rose-red field, enriched with complex cruciform bouquet emitting scrolled arabesques of regularly placed "Herati" leaves, *t'chi* scrolls and large composite blossoms. Woven in green, sapphire blues, yellows and ivory. Fluctuating deep green blue border, sustaining large lotus and other floral devices, borne on vines of double scrolled "Herati" leaves, woven in more delicate shades than the field; guards of yellow and green pinnacles and scrolled blossoms on rose-red.

8 feet 10 inches by 4 feet 5 inches.

E. Tabbagh

309—ISPAHAN RUG

16th Century

3200.

Deep rose-du-Barry field of delicate fluctuating radiance, enriched with a graceful arabesque of dainty scrolling vines intricately interlacing and developing *t'chi* scrolls and seven large complex floral devices placed regularly over the field and giving a charming restrained balance. Woven in dainty shades of pale blue, rose, ivory and green with relieving touches of orange and blue-black. Remarkable border of very lustrous blue-black, displaying trellis devices trailed with floral vines, pendent pomegranates and centered with beautiful complex floral devices. Guards of scrolled blossoms in pale green and rose.

9 feet by 4 feet 8 inches.

Evening Sale

310—ISPAHAN RUG

Parish Hatoon
16th Century

5700. Rose-red field, charmingly damassé in lighter tone with scrolled vines bearing bunches of grapes, which complement the major enrichment of volute scrolls bearing "Herati" leaves and large finely formed intricate blossoms regularly placed. Woven in delicate tones of light blue, ivory and a range of soft golden tones. Border of deep sapphire blue displaying large composite floral plaquettes amid intricate interlacing floral vines in the colors of the field. Ivory guards, the inner with imbricated geometric motives, the outer with small blossoms and leaves.

7 feet 8 inches by 4 feet 11 inches.

Mayoxas Bros.

311—IMPERIAL POLONAISE RUG

16th Century

4300. "A Symphony in Gold, Silver and Gray." Field entirely of gold threads, enriched with beautiful volute scrollings of "Herati" leaves and other foliage developing husk motives, floral devices and pomegranates placed to form a large ovate form with pendant. Woven with warm gray shot with silver threads and touched with low-toned blue, plum-color and green. Border of silver, displaying in the colors of the field similar scrolled motives to the center. Small delicate blossom guards.

10 feet 10 inches by 5 feet 11 inches.

N. G. Tekian
16th Century

312—ISPAHAN CARPET

6100. Rose-red field of delicate radiance, enriched with central wreathed cruciform bouquet composed of four large composite floral motives. The bouquet emits arabesques of trailing vines formally placed and defined by many similar floral motives and splendid "Herati" leaves. Woven in sapphire blues, many tones of golden yellow, rose pink, emerald green and ivory. Borders of interlacing leaf scrolls sustaining floral plaquettes in the colors of the field without green on a deep pellucid sapphire blue; scroll and blossom guards of pale blue and rose-red.

13 feet 8 inches by 5 feet 9 inches.

Evening Sale

313—ISPAHAN CARPET

Herat Bocharan
16th Century

4000. Deep lustrous ruby-red field of great radiance, enriched with a formal arabesque of trailing floral vines, regularly defined by large composite floral motives and *t'chi* scrolls forming an open quatrefoil device in the center. Woven in green, blues, pinks, golden yellow and ivory. Pellucid deep emerald green border, sustaining beautiful leaf-scrolled floral plaquettes borne on angular scrolls; woven in the colors of the field. Inner blue and gold chevroned guard and minute scrolled blossom; outer guard of ruby.

9 feet 2 inches by 5 feet 5 inches.

314—HISPANO-MORESQUE CARPET

Parish Hatton
16th Century

2500. Lustrous rose-red field and border of great radiance, enriched with varying scrolled devices of "Herati" leaves formally placed, centered with oval blossoms and developing pomegranates, lotus blossoms and other smaller floral motives. Woven in turquoise blue, pale yellow and green. Intricate border of interlacing scroll motives similar to those of the field in color and form. Finished with unusual plain guards, of green and yellow.

8 feet 8 inches by 6 feet 8 inches.

315—CALIPHATE CARPET

O. Becket, Agt.
Damascus 16th Century

2000. Entire ground of rose crimson, woven with great unity of purpose in variable jade green delicately touched with golden yellow. The field displays central stellate oblong enclosing a floral lozenge, surrounding panels variously bearing blossoms, dainty lattice and diapers, broad end bandings defined by rare motives of fruiting date palms and narrow connecting bands similar in treatment. Border of alternate crimson and green ovate medallions. Finished with several narrow floral guards.

9 feet 2 inches by 6 feet 9 inches.

Evening Sale

316—HERALDIC CARPET

E. S. Berberyan
Spanish 17th Century

300.

Robin's-egg blue field sustaining an oblong plum-colored panel bearing a coronetted "coat-of-arms," the imposed shield blazoned with diagonal bars of pale yellow and apricot, the outer of azure blue with shrub forms at intervals. Inscribed ARM^s DE LOSUARAS. The surrounding field is latticed and bears at intervals floral oblongs. Woven in apricot, azure blue and two tones of yellow. Ivory border of angular floral scrolls, with yellow pinnaced outer guard.

8 feet 8 inches by 5 feet 8 inches.

317—GOTHIC CARPET

E. Bernet, agt.
Hispano-Moresque 15th Century

2100.

Brilliant rose-red field, enriched with series of stepped oval lozenges enclosing heraldic motives; the lozenges are suspended from and parted by entwined double-knotted ribbons giving a lattice effect. Woven with deep blue, apple-green and ivory. Inner border of detached paneled rosettes in ivory, yellow, green, red and blue. Unique panelled main border at sides variously occupied by "statant lions," fowl sheltered by blossoming trees, flowering shrubs; at ends displaying plant forms alternating with lanceolate arch devices. The devices woven in differing colors, red, ivory, green, and pale yellow on deep blue grounds. The ends with supplementary ivory borders enriched with "statant lions" alternating with flowering trees, each sheltering two fowl.

11 feet by 5 feet 7 inches.

318—SPANISH CARPET

E. Lacon
16th Century

3200.

Sapphire-blue field and border, enriched with broad scrolling leaf devices symmetrically placed and developing large lilies, a central series of coronets and occasional small roosters surmounting fleurs-de-lis. Woven in two tones of rich golden yellow and deep blue. Border similar in treatment, developing animalistic motives. Chevroned inner guard.

12 feet 9 inches by 5 feet 11 inches

319—ISPAHAN CARPET

J. F. Feder
16th Century

3700. Soft olive-green field, enriched with recurring scrolled vase-like devices emitting flowers and pomegranate motives. Woven in soft pink, golden yellow, pale blue and ivory. Rose-du-Barry border, displaying alternately cypress trees and garlanded pomegranate motives in the softer shades of the field and deep blue. Finished with yellow and plum-colored floral guards.

10 feet 5 inches by 5 feet 11 inches.

Note: This charming Ispahan carpet is a most unusual type of pattern and color.

Parish Watson

320—ISPAHAN CARPET

16th Century

9000. Rose-crimson field, with soft radiance, enriched with intricate scrolled vines bearing "Herati" leaves, pomegranates and conventionalized blossoms amid which *t'chi* scrolls appear. Woven in turquoise blue, soft yellows, green, deep blue and ivory. Boldly drawn emerald green border, displaying interlacing scrolled "Herati" leaves centered with pomegranates and floral motives in the colors of the field. Pale blue and crimson scrolled blossom guards.

11 feet 7 inches by 8 feet 6 inches

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 10, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

321—Two GOLD-EMBROIDERED AMICES *Italian Renaissance*

110. Scroll-shaped ruby velvet. Enriched with jardinières and fine acanthus-leaf scrollings in solid gold and silver threads.

322—Two GOLD-EMBROIDERED AMICES *Italian Renaissance*

170. Scroll-shaped crimson velvet. Enriched with strap scrolls and fine interlacing leafage.

323—Two GOLD-EMBROIDERED AMICES *Italian Renaissance*

300. Scroll-shaped crimson velvet. Enriched with needle-painted rondels occupied by seated figures of St. Jerome and St. Francis; flanked by leaf scrolls in silver and gold threads.

324—Four GOLD-EMBROIDERED APPARELS *Italian Renaissance*

220. Rich ruby velvet with central arabesqued rondels enclosing vases of lilies and emitting Gothic leafage.

325—Two GOLD-EMBROIDERED APPARELS *Spanish Renaissance*

300. Similar to No. 241. Smaller, the rondels charged with scallop shells and crosses.

326—Two GOLD-EMBROIDERED APPARELS *Italian 16th Century*

340. Similar to No. 242. Smaller, the rondels occupied by Sts. John of Beverly and Bernard.

Third and Last Afternoon

- 327—TWO GOLD-EMBROIDERED PANELS *L. Orselli*
Italian Renaissance
 180. Similar to No. 364.
- 328—GOLD-EMBROIDERED HOOD *H. Smadbeer*
Italian 15th Century
 115. Displaying a needle-painted subject, "St. Peter," enthroned under a columned Gothic canopy enriched with scrollings.
- 329—GOLD-EMBROIDERED HOOD *C. Bernet, agt.*
Italian Renaissance
 180. Crimson velvet, enriched with an oval medallion surrounded by a strap scrolled cartouche and occupied by a needle-painting, "St. Lorenz," with his symbol at his side.
- 330—CORAL EMBROIDERED HOOD *H. a. Fairburn*
Italian Renaissance
 220. Similar to the orphreys of No. 396.
- 331—PETIT-POINT BORDER *Miss Chauncey*
French 17th Century
 105. Executed with interlacing and scrolling branches of flowers and fruit in natural colors on ivory ground.
Length, 1 1/4 yards; depth, 8 inches.
- 332—TWO GOLD-EMBROIDERED CUSHIONS *Mr. Cattadori*
Italian Renaissance
 400. Green velvet, enriched with beautiful pear-shape motives emitting leafage and husks; finished with a band of gold simulating galloon.
- 333—TWO GOLD-EMBROIDERED CUSHIONS *" "*
Italian Renaissance
 240. Similar to the preceding, but smaller.
- 334—FOUR GOLD-EMBROIDERED VELVET CUSHIONS *" "*
Spanish 16th Century
 480. Deep sapphire-blue velvet, enriched with round medallions enclosing double displayed "Hapsburg" eagle and surrounding leaf scrollings and border.

Third and Last Afternoon

335—FOUR GOLD-EMBROIDERED VELVET CUSHIONS

Mme. Cattadori
Spanish 16th Century

320. Similar to the preceding, but smaller.

336—FIVE VELVET CUSHIONS

L. Orselli
Venetian Gothic

650. Lustrous rose-red velvet on a drap d'or and bouclé ground. Woven with imbricated lobed medallions sustained on broad leaf bands from which spring sprays of pineapples.

337—FOUR VELVET CUSHIONS

" Venetian Gothic

260. Similar to the preceding. Smaller, and also woven in a smaller pattern.

338—VELVET CUSHION

Mrs. Buttarà
Venetian Gothic

185. Similar to preceding; seamed in four places.

339—JARDINIÈRE VELVET CUSHION

A. A. Smith
Louis XIV Period

160. Displaying central motives of various flowers from which trail sprays of smaller flowers. Rich harmonious reds, old yellows, purple and greens on cream ground.

340—NEEDLE-PAINTED PANEL

28 inches by 24 inches.
H. A. Fairbairn
French 17th Century

320. "The Holy Family." After a cartoon of Antoine Coypel. The Virgin and Child enthroned under a draped canopy in an open landscape. Grouped around the Virgin are St. Joseph, St. Anne, two cherubim and a lion. Worked in varied exquisitely colored silks.

Height, 30 inches; width, 22 inches.

341—RENAISSANCE TAPESTRY CUSHION

Flemish 16th Century

210. Displaying central medallion bordered with tulips and individual rose blossoms enclosing "coat-of-arms" mantled with large scrolling leaves; blue-black ground, woven with highly conventionalized floral and fruit motives in dull yellows, greens and ivories.

23 inches square.

Note: This cushion is loomed complete with its narrow yellow border and is not a fragment of a larger panel.

Third and Last Afternoon

342—STUART TAPESTRY CUSHION

Miss R. Teschner
English 17th Century

220.

Chevroned oblong central panel, enriched with shield bearing on an azure field a sheep argent, mantled by large scrolling leaves and crested by a stem of flowers. Rich borders of closely clustered fruit with facing stags at foot and central medallion enclosing two billing doves. Woven in brilliant, harmonious colors on grounds of soft tan and deep wine red. Inwoven initials A.&M.P. and date 1653.

20½ inches by 22¼ inches.

Note: This tapestry panel was undoubtedly woven at the tapestry looms established by Richard Hicks at Barcheston under the patronage of the Warwickshire family of Sheldons.

L. Orselli

343—SILVER-EMBROIDERED CAPE

Louis XV Period

120.

Ruby velvet; double scroll shaped, enriched with a border of cornucopias, scrolls and flowers, minutely pailletted.

344—PRIEST'S ROBE

Mme. Battadori
Spanish Renaissance

450.

Gold needle-painted orphreys, displaying medallioned figures of the Apostles and scrollings terminating in dolphin's heads, on lustrous ruby-red Gothic velvet.

F. Hirschhorn

345—GOLD-EMBROIDERED PRIEST'S ROBE

English 15th Century

330.

Needle-painted orphreys of "Opus Anglicum," displaying rondels within oblong panels with gold, diapered grounds. The rondels depict half-length figures of various Apostles and Saints. Rich amethyst velvet flanking panels daintily embossed with a rare husk-patterned trellis.

Mme. Battadori
Italian Renaissance

346—PRIEST'S ROBE

625.

Gold needle-painted orphreys, presenting figures of saints standing under graceful scrolled canopied niches; finished with embroidered bands simulating galloon. Wine-red velvet flanking panels.

Third and Last Afternoon

347—PRIEST'S ROBE

E. P. Melliok
Italian Renaissance

425. Gold needle-painted orphreys, presenting in cartouched medallions episodes in the "Life of the Virgin." Crimson velvet flanking panels.

348—PRIEST'S ROBE

H. A. Fairburn
Italian Renaissance

275. Red velvet orphreys, embroidered in gold and silver with scroll and floral motives. Flanking panels of Venetian brocade, enriched with floral motives and gold.

349—PRIEST'S ROBE

Mrs. E. P. Bayer
English Gothic

375. Gold needle-painted orphreys, presenting figures of saints within archaic niches. Flanking panels of rich red velvet.

350—CORAL EMBROIDERED PRIEST'S ROBE

H. A. Fairburn
Italian Renaissance

225. Similar to No. 396. The orphreys displaying at foot a princely Bishop's ensigned "coat-of-arms" blazoned with a golden cross, on a mount of green with the field of solid coral beads.

351—PRIEST'S ROBE

Mme. Cattadori
Spanish Renaissance

400. Gold needle-painted orphreys, depicting figures of saints standing within niches. Crimson velvet flanking panels.

352—PRIEST'S ROBE

Italian Renaissance

500. Needle-painted orphreys, enriched with gold threads and presenting medallions depicting the "Four Evangelists." Flanking panels of crimson velvet.

353—PRIEST'S ROBE

Miss R. Teschner
English Gothic

825. Gold needle-painted orphreys, presenting enthroned figures of the Evangelists, under very elaborately canopied niches. Flanking panels of *ciselé* ruby Gothic velvet.

354—SILK PETIT-POINT PANEL

H. A. Fairburn
French 17th Century

375. Displaying a pannier of flowers and birds amid large conventionalized floral scrolls. Executed in pastel colored silks on a resonant black ground.

Height, 5 feet; width, 1 foot 11 inches.

Third and Last Afternoon

355—PETIT-POINT SCREEN PANEL

W. A. Smith
French 16th Century

575. "The Queen of Sheba Visiting King Solomon." The King, surrounded by his entourage, is seated on a canopied dais throne and is receiving the Queen, who approaches at left, with her attendants bearing magnificent presents. Scroll borders on two sides. Executed in rich crimson, blue, gold and ivories. The features in fine Point St. Cyr.

Height, 32 inches; width, 27 inches.

356—PETIT-POINT PANEL

W. W. Seaman
English 17th Century

550. "Concert of the Nine Muses." The Muses are grouped in the foreground of a romantic landscape, several playing curious antique instruments; at right a country palace overhung by trees. In the sky hovers the mythical horse Pegasus. The features executed in Point St. Cyr. Rich in color.

Height, 27 inches; width, 24½ inches.

357—PETIT-POINT BORDER

L. V. Lockwood
English Tudor Period

350. Composed of seven square panels displaying quaint animals and birds amid flowering trees. Upper and intervening borders exhibit trailing vines of flowers and fruit. Rich soft harmonious colors. Trimmed with fringe at foot.

Length, 2 yards 3 inches; depth, 14 inches.

358—TWO PETIT-POINT BORDERS

Mrs. Chauncey
English 16th Century

800. Exhibiting expansive wooded landscapes with rising ground beyond. Groups of wild boar, cows, rabbits, stags, sheep and birds enliven the woodland; fruit trees and many habitations appear amid the woods. Fruit and flower borders. Deep rich greens predominating.

Length, 1 yard 33 inches; depth, 14 inches.

359—GOLD-EMBROIDERED STOLE

A. Deane, agt.
Byzantine 15th Century

500. Crimson satin, occupied by panelled, columned and arched niches in which stand figures of the Twelve Apostles, duly inscribed with their names; in the center a bust of Our Lord. The features needle-painted in silks.

Third and Last Afternoon

360—TWO GOLD-EMBROIDERED ORPHREYS *A. A. Smith*
Italian 16th Century

400. Lustrous velvet, enriched with pear-shape motives of Gothic leafage in appliqué silks, interrupted in center with needle-painted cartouched rondel: subject, "The Entombment"; further rondels at crown and foot enclosing coronetted coats-of-arms. Border of scrolled Gothic leafage.

361—TWO GOLD-EMBROIDERED ORPHREYS *Mme. Cattadori*
Italian Renaissance

340. Exhibiting leaf scrolls, vases and husks on lustrous green velvet. Finished with patterned gold bands simulating galloon.

362—TWO NEEDLE-PAINTED ORPHREYS *S. W. Straus*
Flemish Gothic

500. Displaying, within canopied niches, standing figures of "The Apostles," finely enriched with gold threads. The expressive features are most minutely worked in silks. Gold-embroidered border simulating galloon.

363—TWO ORPHREYS *Geo. G. Barnard*
English Gothic

460. One with two gold needle-painted panels, the other with three, depicting "Our Lord and the Four Evangelists," each within a triple canopied niche standing on a mille-fleurs ground. Bordered with gold embroidery simulating galloon.

364—GOLD-EMBROIDERED BORDER *O. Berner Agt.*
Italian Renaissance

525. Ruby velvet, enriched with needle-painted rondel of "Our Lord"; within a strap scrolled arabesque and flanking leaf scrolling.

Length, 2 3/4 yards; depth, 12 inches.

365—GOLD-EMBROIDERED VELVET BORDER *Mrs. J. Feder*
Italian 16th Century

400. Lustrous rose-red velvet, enriched in gold and silver with central floral circular medallion inscribed "Charitas"; flanked by rare volute scrolls of Gothic leafage. Trimmed with crimson silk fringe.

Length, 2 yards 22 inches; depth, 15 inches.

Third and Last Afternoon

366—PETIT-POINT LAMBREQUIN

H. V. Fairburn
French 17th Century

180. Enriched with a crowning band of interlacing and scrolling branches of flowers and fruit on ivory ground; at foot, gold-embroidered crimson velvet. Trimmed with gold fringe.

Length, 2 $\frac{2}{3}$ yards; depth, 18 inches.

367—GOLD-EMBROIDERED VELVET LAMBREQUIN

Mme. Galladori
Flemish Gothic

750. Rose-red velvet, enriched at center and ends with stepped oblong medallions, intervening ovals and panels of gracefully scrolled Gothic leafage. The needle-painted medallions occupied by subjects "Adoration of Virgin" and many Saints; very quaintly drawn.

Length, 3 $\frac{1}{3}$ yards; depth, 18 inches.

368—JARDINIÈRE VELVET CUSHION

F. J. Noorian
Persian 16th Century

100. Center woven with interlacing band arabesques sustaining lozenges emitting lotus blossoms and roses in crimson, yellow and dark blue on a turquoise-blue ground. Peach-pink border of leaf-scrolled white blossoms.

369—JARDINIÈRE VELVET PANEL

A. A. Smith
Scutari 16th Century

200. Central lobed rosette, with interesting diagonally placed infloretted palmette motives, intervening trees of life and floral ogivals. Borders, on ends, of arches enclosing sprays of tulips and pomegranates which recur as supplementary motives in the field. Cut double-pile velvet of crimson and green on a dove gray ground, originally enriched with gold and silver threads.

Height, 4 feet 4 inches; width, 2 feet 2 inches.

Note: The unusual pattern of this panel is very reminiscent of Rhodian faience of the period.

370—JARDINIÈRE VELVET COVER

Miss R. Teschner
Louis XIV Period

150. Center medallion of lacy lobes curiously interrupted with cannon and drums, enclosing wreath of pink ivory flowers and emitting sprays of similar flowers; at both ends are two flag-draped trophies of military arms. Rare border, simulating a richly pierced balustrade; delicate colors on old yellow satin ground.

1 yard 13 inches by 25 inches.

Third and Last Afternoon

371—TWO JARDINIÈRE VELVET COVERS *J. J. Morian*
Louis XVI Period

380. Central oval leaf patera imposed on a rich green field with bouquets of flowers at corners; deep ivory border with a trailing vine of lilac blossoms. 1 yard 13 inches by 23 inches

372—THREE JARDINIÈRE VELVET PANELS *H. A. Elsberg, agt.*
Louis XIV Period

660. Lustrous velvet, appliqué on ivory satin; displaying a succession of conventionalized bouquets, scrolled with leafage; woven in rich crimson, rose and coral pink, soft yellow, gray and green. Height, 1 yard 22 inches; width, 23 inches

373—TWO CUT-VELVET LAMBREQUINS *H. A. Fairbairn*
Genoese 16th Century

400. Woven with scrolled leaves and blossoms springing from a tasseled coronet in dull yellow silk on rich ruby velvet. In woven blossom and leaf borders at crown and foot.

Length, 2 yards; depth, 24 inches.

374—SILVER BROCADE CUSHION *H. Balozian*
Venetian 18th Century

70. Woven with a diamond lattice of small vines enclosing large single blossoms on old yellow ground.

375—PETIT-POINT HANGING *L. V. Lockwood*
English 16th Century

750. Exhibiting a series of wooded landscapes with fruiting trees, old English manor houses and castles, streams with swans, birds and quaint animals roaming on the flower bedecked sward. Deep rich greens predominate.

Length, 2 yards 15 inches; width, 26 inches.

376—KIN-KOB BROCADE COPE *H. A. Fairbairn*
Caucasian 17th Century

130. Woven in gold and silver with large floral ogivals enclosing pineapples and bouquets on warm tan ground.

377—THREE BROCADE PANELS *O. Bernick, agt.*
Louis XIII Period

150. Coral pink, woven with delightful jardinières of conventionalized leaves and trailing flowers enclosed within three lace-like floral borders in green, yellow and cream.

Height, 7 feet 6 inches; width, 2 feet

Third and Last Afternoon

- 378—GOLD-EMBROIDERED PENNON *L. Orselli*
Italian Renaissance
320. Soft red velvet, finished with two V-points, displaying in a rondel "The Lamb and Book, emblematic of Our Lord." Surrounded by a strap arabesque and scrolled leafage in gold and silver threads.
- 379—THREE GOLD-EMBROIDERED BANNERS *J. R. Hearst*
Spanish 18th Century
600. Cream satin, enriched in center with oval medallions enclosing the Royal Spanish coat-of-arms, surrounded by the order of the "Golden Fleece," depending from a coronet. Richly executed in gold, silver and colored silks. Field of scrolling floral motives and festoons in gold, silver and paillettes.
Height, 36 inches; width, 33 inches.
- 380—VELVET DALMATIC *Mme. Cattadori*
Italian Renaissance
320. Crimson velvet apparels and bands, enriched with needle-painted medallions depicting St. John, The Meeting of the Virgin, and Coats-of-Arms, in silks and gold threads. Flanking panels of Venetian Gothic cloth-of-gold.
- 381—TWO CORAL EMBROIDERED DALMATICS *H. A. Fairburn*
Italian Renaissance
300. Similar to No. 396. *L. Rossback*
300. 381A Dalmatic
- 382—TWO GOLD-EMBROIDERED VELVET DALMATICS *Pagan Carpentier Co.*
Italian Renaissance
900. Rich red velvet, with apparels and vertical bands of appliqués in drap d'or and d'argent touched with colored silks; displaying jardinières of fruit amid strap and leaf arabesque scrollings.
- 383—TWO GOLD-EMBROIDERED DALMATICS *H. F. Dawson*
Italian Renaissance
650. Venetian brocade, woven with scrolls of gold and sprays of flowers in colors on ivory damassé ground. Apparels of ruby velvet enriched with vases of flowers within graceful pear-shape leaf scrolls, in silver and gold threads touched with colored silks.

Third and Last Afternoon

384—TWO GOLD-EMBROIDERED DALMATICS

Italian 16th Century

Kagan Carpet Co.

950.

Ruby velvet, enriched with beautiful needle-painted foot apparels depicting seated figures of saints within rondels and unusually fine surrounding acanthus-leaf scrolls developing chimeric birds, dolphins' heads and sea-horses; an unusual combination of motives in Renaissance embroidery. The arm apparels are similarly enriched, but without rondels. Trimmed with gold bands simulating galloon. Each dalmatic in four sections.

E. T. Slater

385—GREEN BROCADE COVER

Italian Renaissance

60.

Four breadths; woven with small floral ogivals.

4 yards 6 inches square

386—GREEN DAMASK COVERLET

Mrs. V. E. Bacon
Italian 16th Century

75.

Rich spring green, woven with imbricated ribbon ogivals surmounted by coronets and enclosing leaf motives. Trimmed with silk galloon.

2 yards by 1 3/4 yards.

H. A. Fairbairn
Louis XV Period

387—GOLD BROCADE PORTIÈRE

70.

Three breadths; woven with bouquets of roses on cream ground.

Length, 2 1/2 yards; width, 1 1/2 yards.

388—FILET LACE TABLE COVER

Venetian Gothic

900.

Numerous squares of floral filet interrupted by lawn panels; enriched with Greek point medallions. Border of Milanese lace showing Vandyked medallions. Lined with crimson silk.

1 2/3 yards by 1 yard 14 inches.

H. H. Seaman, cgl.

389—BOTTICELLI GREEN VELVET ROBE

Italian 16th Century

600.

Lustrous close pile velvet of especially fine quality, jaspé weave with dove-like areas of springlike tone. Impress of previous embroidery on lower edge.

390—SADDLE HOUSING

H. R. Hearn
Spanish 17th Century

350. Cut and uncut sapphire-blue velvet embroidered in silver and gold threads with large central coronetted double escutcheon and scrollings. Trimmed with galloon and silver fringe.

391—GOLD-EMBROIDERED BANNER

" " "

550. Heraldic presentation banner. Conventional shaped shield crested with a Ducal coronet and blazoned with the many quarterings of Royal Spain, and regardant lions as supporters, which sustain a festooned order of the Golden Fleece, all placed on an ermine drapery. Surrounding the escutcheon are displayed twenty-three small flags bearing the devices of various cities and principalities. Very dexterously executed in bold relief with gold, silver and passages of brilliant color silk threads. Trimmed with gold galloon and fringe at foot.

Height, 5 feet 5 inches; width, 4 feet 9 inches.

392—GOLD-EMBROIDERED BANNER

" " "
English 17th Century.

550. Heraldic presentation banner. Similar to the preceding.

393—CRIMSON BALDACHINO

C. L. Bauman
Italian 16th Century

100. Deep crimson borders, surrounding a lighter damask center; woven with intricate floral ogivals.

Length, 2 3/4 yards; width, 2 yards.

394—GENOESE VELVET PANEL

H. A. Fairburn
16th Century

320. Lustrous crimson velvet; composed of three breadths.

Height, 7 feet; width, 5 feet.

395—GOLD-EMBROIDERED COPE

Mme. Cattadori
Italian Renaissance

675. Ruby velvet, enriched with needle-painted orphreys displaying figures of saints within oval medallions and intervening arabesque scrolls of leafage.

Third and Last Afternoon

396—CORAL-EMBROIDERED COPE

H. A. Fairburn
Italian Renaissance

425.

Cream silk cope, with orphreys displaying central volute scrolls supporting pomegranate motives, facing birds and arabesque medallions alternately occupied by further birds and pomegranates and gay-plumaged peacocks; the scrolls and pomegranates are wrought in gold threads enriched with innumerable coral beads, the birds in harmonious silks. Finely balanced field of golden arabesque scrolls lightly accentuated with coral beads, forming varied medallions enclosing stems of tulips and carnations in rich multi-colored silks.

Mme. Cattadori

397—GOLD-EMBROIDERED COPE

Italian Renaissance

575.

Ruby velvet, with needle-painted orphreys displaying standing figures of saints within scroll canopied niches. Executed in very fine stitches of silks and gold.

398—GOLD-EMBROIDERED COPE

Spanish 16th Century

725.

Deep-piled rich crimson Gothic velvet. Orphreys enriched with needle-painted oval medallions enclosing figures of saints, most interestingly terminated with leaf-scrolled masks.

G. Bolton

399—SUITE OF FELLETIN TAPESTRY COVERS

Louis XV Period

2400

Seats, backs and arm pads for settee and eight armchairs. Each panel exhibits a different rustic landscape, occupied by varying animals and birds illustrating episodes in La Fontaine's Fables. From Oudry's cartoons. Ivory and pastel colors prevail in the panels, which are bordered by strap and leaf scrolling entwined with sprays of large roses. Soft old red borders. Selvedge with inwoven mark R.M.F. in one of backs.

Settee seat: Length, 6 feet 4 inches; depth, 2 feet 7 inches.

Settee back: Length, 5 feet 5 inches; height, 2 feet 1 inch.

Third and Last Afternoon

400—BRUSSELS TAPESTRY

L. Orrelli
Renaissance Period

6000. Allegorical of Hector, Alexander and Cæsar. The three heroes of history occupy the center of a field overgrown with fruiting brambles and many flowers. On the rising ground beyond, pitched tents and many groups of warriors appear, among them a troop of cavalry. In a tent at right Achilles is seen resting on a couch within his tent; wooded hills fill the distance. Rich crimson yellow and blue in the draperies of the classic costumes of the figures give splendid brilliancy to the background of sward and woodland. Intricate broad borders, complementing the field in color, display within cartouches and arbors many allegorical figures: Abundance, Vertumnus and Pomona; Wisdom, Literature, Poetry, Flora, Time and Mercury. These figures are intervalled with cornucopias of fruit supported by caryatids, cupidons and diminutive boys costumed as pages.

Height, 11 feet 10 inches; width, 10 feet 9 inches.

401—RENAISSANCE TAPESTRY

J. F. Terry
Flemish 16th Century

6300. "Royal Fête at the Château de Courcy." Henry IV and his queen, Marie de Medici, attended by a page, and a further royal couple promenade in the left foreground of a flower bedecked wooded landscape animated toward the rear with a stag hunt which progresses across the view from left to right. In the foreground is a small pond, and birds attacked by a dog. A central vista discloses a large château crested by a wooded hill and guarded in front by a broad moat on which a gondola is bringing its occupant to watch the hunt. Woven with rich greens, blues, pinks and golden tones which melt into an intricately textured surface. Broad borders of medallions and niches, variously enriched with clusters of fruit, flowers and figure subjects: "The Royal Lovers and Pastoral Scenes." Woven with the colors of the field but with rich golden tones predominating.

Height, 11 feet 6 inches; length, 14 feet 6 inches.

Third and Last Afternoon

402—AUBUSSON TAPESTRY

Mayorkas Cross.
18th Century

6700. "Pastorale." A floral latticed field of pearly gray displays a beribboned and floral festooned staff from which drop three pendent oval medallions garlanded with flowers and enclosing subjects, in the center a pair of lovers seated under a tree; at left, Hebe garlanded with grapes drinking a libation, a leopard at her feet; at right, Venus with a lion and Cupid at her side warming himself at a brazier. The medallions are interrupted and flanked by very beautiful beribboned trophies of musical instruments and flowers. The sides are bordered with similar garlanded staves to crown; the foot with scrolled acanthus leaves sustaining shell motives, trailing vines of flowers and under the medallions three baskets of rare fruit and flowers. The whole woven with an ever balancing volume of deep rich harmonious colors in which brilliant crimson adds to the unity of the panels and their decorative value.

Height, 7 feet 6 inches; length, 22 feet 9 inches.

Note: The cartoon for this pleasing and decorative tapestry was drawn by the famous *Sieur Boucher*.

403—RENAISSANCE TAPESTRY

Berberian
Engheim 16th Century

2100. "The Labors of Hercules." The muscular son of Jupiter stands in the center, wearing his proverbial lion-skin. He has lifted the giant, Antæus, up in his arms and is crushing him to death; his shield, sword and famous battle-axe are on the ground around him. Iolaus, the faithful servant of Hercules, stands at left, bearing a long spear and carrying over his shoulders a shield and a quiver of arrows. At right is the sea and many ships. A large clump of trees and a hilly distance complete the composition. Blues and yellows, with occasional tones of warm browns, are the prevailing tones of the finely restrained color scheme. Deep borders reiterate the colors of the field in slightly fuller tones and display at crown and foot garlanded and beribboned clusters of fruits and flowers; the crowning garlands are supported at the sides by two Satyrs seated on balustrades, the

[Continued

Third and Last Afternoon

[No. 403—*Continued*]

sides are enriched with growing flowers and fruit which are sustained at foot by scrolled mermaids.

Height, 13 feet 8 inches; width, 14 feet 6 inches.

Note: This spirited tapestry is inwoven in the selvedge at left foot with the Engheim shield flanked by E. & N., and the initials of the weaver, F. V. Mander, at top center and again at left near foot, composed into two differing monograms.

404—RENAISSANCE GOLD-ENRICHED TAPESTRY

N. Murray
Italian 16th Century

3300. "An Allegory of the Mortal Sin Gluttony." A pageant in honor of the central figure, a richly robed robust young woman seated on a heavy horse; she faces front and toward the rump of the animal. At left are servitors bearing birds on a long spit at which a dog looks longingly, many pasties and wine; between them and the central figure is a triumphal car drawn by harpies and crushing several victims. The car bears a vine-crowned and winged figure of Bacchus and is draped with choice birds ready for the spit. At right, amid a riotous mounted group is a personage wearing a wreath of hops, holding aloft a red pennon, and old Silenus toppling from the back of his ass that is stepping into a small pool. At the extreme left amid a glimpse of Hades is the Recording Angel and Father Time. The mountainous background sinks toward the sea, with its shipping at left, and is occupied by habitations; it also discloses several episodes in the History of Judith and Holofernes. A tent in center is occupied by the couple feasting, in another tent Holofernes has just lost his head, and beyond, Holofernes' head is exhibited on a spike above the walls of Jerusalem. In the sky is an exhorting angel surrounded by cherubic heads amid wreathed clouds. The rich tonal qualities of the blossom bedecked foreground and draperies are enriched with gold threads very judiciously introduced. Narrow border of varied small flowers with central stem and intervening husk motives, on a deep wine-colored ground.

Height, 12 feet 6 inches; width, 22 feet 9 inches.

405—RENAISSANCE TAPESTRY

Mayorkas Bros
Brussels 16th Century

4000. "Faithful to the Church." An elaborate triumphal car is drawn toward the right by two winged Angels and guided at the rear by two cherubim; it is occupied by two saintly women in flowing robes and standing, with a large orb between them; one holds aloft the Holy Eucharist, the other a rustic cross. Reverentially following the car are symbolic figures, an astronomer with an armillary globe, an ancient cripple, a captive woman and an Ethiopian; hovering above them are two angels bearing a taper to light them on the way. Two seraphim above at right carry symbols of "Our Lord's Passion." Woven in golden yellows, tans, old red, green, blue, crimson, and brown dispersed amid fine masses of ivory. Architectural borders; at the sides are spirally fluted Ionic columns enriched with cherub arabesques, and similar to those employed in the borders, of the famous "Acts of the Apostles" designed by Raphael. These are crowned by a triglyphic entablature festooned with drapery and bearing a garlanded cartouche inscribed, "Fides Catholica," which is supported by floating cherubim.

Height, 14 feet; length, 22 feet.

Note: This interesting tapestry is remarkable for the fine quality of the weaving and bears the inwoven Brussels mark of the period, a "shield flanked by two B's," in the lower right blue selvedge. The cartoon has been attributed by Guiffrey to Raphael.

406—GOLD-ENRICHED TAPESTRY

H. K. W. Leach
Italian 17th Century

4000. "Neptune and Venus." The burly god stands in a shell-like boat pushing off his frail craft with his trident from the left shore to join Venus, who is at right, reclining on a royal canopied float, with Cupid at her knee. Nymphs, dolphins and sirens are disporting themselves in the water preparatory to guiding the God and Goddess on their triumphant journey. The subject is boldly conceived and woven with rich blues, crimsons, pinks, yellows and ivories enriched with gold threads. The semi-architectural setting is composed of scrolled satyr and nymph pilasters festooned from a central cartouche at crown with magnificent fruit.

Height, 14 feet; width, 18 feet 9 inches.

Note: The Cartoons of this exceptionally fine and lightly woven tapestry have been attributed to Raphael.

407—ALLEGORICAL BRUSSELS TAPESTRY

H. C. Nearch
Early 17th Century

6000. "The Triumph of Religion." The Virgin, holding forth the cross, wearing rich ecclesiastical robes, is being crowned by an angel hovering in the sky. She is seated in a magnificent Triumphal Car drawn by four beautiful white horses driven by a small cherub and led by several vestals of the church at right; further cherubim blaze the way with trumpets. On the near horse is seated a youth holding a panoply above draped with St. Peter's Keys. Under the wheels of the chariot a gorgon, medusa head and a grotesque figure of a cynic are being crushed; two old men, one blind, typical of humanity seem to be drawn in the wake of the car. Woven with great breadth; recurring rich blues give a fine unity amid greens, golden reds, crimson, purple, pink and many masses of ivory. Enclosed within twisted columns with Ionic capitals similar in character to those designed by Raphael and used for his famous "Acts of the Apostles." Canopied by a central cartouche inscribed "Ecclesiae Triumphus," flanked by cherubs sustaining festoons of wonderful fruit.

Height, 13 feet 8 inches; length, 24 feet 9 inches.

Note: The selvedge of this tapestry bears the Brussels mark, "a shield with two reversed B's," and the signature F.V.H. of the weaver Francis Vanden Heche, who was a renowned master weaver in 1625.

408—RENAISSANCE TAPESTRY

L. Kereyman
Delft Early 17th Century

9600. "Judas Maccabaeus receiving the High Priest's Blessing on the Sacred Mount." A noble company are assembled on a "sunlit" irregular eminence overgrown with brambles and wild flowers. At right the High Priest, standing in full sacerdotal robes and surrounded by his attendants and notables, blesses the Hero, who kneels before him. At left a group of Judas's splendidly equipped companions in arms, many mounted on fine steeds, watches with solemn interest the glorious rite. In the distance is a procession of priests and populace before the towers and temple of Jerusalem. The embroidered robes of the priestly figures glow with unusual velvet radiance and the beauty of the harmonious

[Continued]

[No. 408—*Continued*]

delicately modulated rich colors, of exceedingly wide range of tone, give genuine pageantry to the scene. The intricate broad borders of interlacing scrolled vines bearing bunches of grapes, festoons and occasional perched birds are terminated at the corners with beautiful wreathed medallions enclosing husk motives; woven mostly in red, greens and ivory on yellow grounds, the wreaths with added blue and crimson. Finished with yellow guards of leaf scrolls.

Height, 14 feet; length, 17 feet.

Note: This magnificent tapestry bears at foot in the selvedge the Delft mark, namely, a shield with three unequal vertical bars and flanking letters H.D. On the inside guard I. MANDER FECIT. Mander, the son of Karel Mander, the famous historian, was noted for his beautiful Cartoons, of which this tapestry is a truly great example.

409—RENAISSANCE TAPESTRY

*Mayor Eastbrook
Italian 16th Century*

7000. "Triumphant Cæsar." Pompey flees to Egypt, after his defeat by Cæsar at the battle of Pharsalia. A bay of the sea stretches from the horizon to the foreground, where three curiously scrolled boats are being pushed off from the shore. In the one at left are two warriors, standing with hands outstretched in argument with their commander, Pompey, who is seated with his wife, Cornelia, in the central boat; at right, another warrior stands in the third vessel delivering a message. Beyond, at right, under two spreading oak trees is a further vessel, with soldiers and several men manning the sails prior to sailing from the important city of Lesbos, which spreads along the shore and loses itself in the distance. At left is a hilly far-reaching shore, with many habitations and several groups of citizens; near the water an allegorical personage and her attendant kneel, appealing to a warrior who stands in a small boat that is being rowed away. The rich classic Roman costumes of the figures are woven with crimsons, pinks, dark and light blue, golden and ivory tones which give splendor to the light and dark greens of the sea and land. The magnificent deep ivory borders woven in the softer colors of

[Continued]

Third and Last Afternoon

[No. 409—Continued]

the field display clusters of beautiful fruit and flowers interrupted by perched birds, harpies, Bacchic figures, mermaids and arbors enclosing mythological subjects, Ceres and Flora in chariots, Pomona, Jupiter, and at foot Oceanus seated, holding his paddle, and two nymphs. At the crown is a large dull blue oblong cartouche inscribed "ELESBO PAVITANS SEQUITUR CORNELIA MAGNUM FORDIA DUM SAEVI CAESARIS ARMA FUGIT." The borders are finished with two pink guards enriched with blue morning-glories entwining staves.

Height, 14 feet 4 inches; length, 22 feet.

Note: The cartoon for this animated and finely woven tapestry was drawn by Giulio Romano, the favorite pupil of Raphael.

411—SILVER HANGING LAMP

W. A. Fairbairn
Italian 17th Century

160. Gadrooned vase-shape with pendent ring. Embellished in repoussé with scrolled cartouches bearing "coats-of-arms" and symbols, and three finely scrolled arms supporting open link chains terminated in a small domed canopy.

Total height, 2 feet 10 inches.

Lamp height, 1 foot 9 inches; diameter, $8\frac{1}{2}$ inches.

412—SILVER HANGING LAMP

L. Glynn
Italian 17th Century

225. Gadrooned and paneled vase-shape, with high cresting and pendent crimson silk tassel. Enriched in repoussé with wreathed "coats-of-arms," husk drops and three deeply scrolled arms sustaining open link chains terminated in a domed canopy.

Total height, 4 feet 5 inches.

Lamp height, 1 foot 9 inches; diameter, $16\frac{1}{2}$ inches.

413—SILVER HANGING LAMP

J. H. Gerard
Italian Renaissance

325. Pierced, molded, vase-shaped body with high leaf cresting. Enriched in repoussé with leafage, scrolls, flutes and three cupids' heads; the latter sustain double link chains terminated in a small domed canopy. The neck is inscribed, "PIO MVNERE IO JOACOBI, RIVAE PAROCHIALI QUISTELLI," and dated "1683."

Total height, 4 feet 10 inches.

Lamp height, 1 foot 10 inches; diameter, $16\frac{1}{2}$ inches.

Third and Last Afternoon

414—SILVER-PLATED HANGING LAMP *J. Feder Italian 17th Century*

150. Graceful molded vase-shape, with pendent acorn. Enriched with scrolled leafage, and three winged cupids' heads which sustain open scrolled chains terminated in a small domed canopy.

Total height, 3 feet 8 inches.

Lamp height, 1 foot 8 inches; diameter, 20 inches.

415—SILVER HANGING PALACE LAMP *E. K. Slater Italian 17th Century*

800. Boldly molded vase-shape, with pendent crimson silk tassel. Finely enriched in repoussé with scrolled acanthus leaves, cupids' heads, cartouched satyr-heads and three demi-cupids sustaining elaborate open link chains to a domed canopy.

Total height, 6 feet 7 inches.

Lamp height, 3 feet 2 inches; diameter, 2 feet 7 inches.

416—SILVER HANGING PALACE LAMP *" " " Italian 17th Century*

800. Similar to the preceding, but differing in size.

Total height, 7 feet 3 inches.

Lamp height, 4 feet; diameter, 2 feet 9 inches.

417—SILVER HANGING PALACE LAMP *O. Kerner, agh. Italian 17th Century*

1050. Pierced molded vase-shape, with small neck and pendent crimson tassel; enriched in repoussé with distinguished scrolling acanthus leaves, husk motives and six winged cupids' heads in high relief, three of which sustain open scroll link chains terminating in a pierced dome canopy.

Total height, 6 feet 10 inches.

Lamp height, 3 feet 10 inches; diameter, 2 feet 6 inches.

418—SILVER HANGING PALACE LAMP *E. K. Slater Italian 17th Century*

700. Finely molded vase-shape, with high neck. Elaborately enriched in repoussé with flutes, gadroons, wheat, grapevine and stellate motives. Seated on the shoulder are three playful cupids in full relief, alternating with leaf-scrolled demi-cupids sustaining open link chains to an open coronetted canopy having a central pendent silk tassel.

Total height, 10 feet 10 inches.

Lamp height, 3 feet 10 inches; diameter, 4 feet.

Third and Last Afternoon

419—SILVER-PLATED HANGING LAMP

9. Feder
Italian Renaissance

150. Graceful gadrooned and fluted vase-shaped body, with a leaf and ring pendant terminating in a silk tassel; the body enriched in repoussé with leafage and husk drops. Supported from three large scallop shells with leaf terminals by scrolled open link chains to a double gadrooned canopy.

Total height, 4 feet 11 inches; lamp height, 2 feet 7 inches; diameter, 1 foot 5 inches.

CARPETS OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

420—MOSQUE CARPET

Q. Bernet, agt.
Asia Minor 16th Century

800. Rose-red field, enriched with a serrated oval medallion of jade green bearing another of red similarly shaped and festooned with flowers and having an ivory stellate center; from the medallion spring a succession of angular arched arabesque motives enclosing highly conventionalized floral devices. Woven in azure blue, pale yellow, plum color, ivory and pale green. Broad tawny plum-colored border, displaying diamond-shaped cruciform floral bouquets in the colors of the field. Parti-colored blue and ivory inner guard; chevroned outer guard of blue and red.

10 feet 6 inches by 6 feet 2 inches.

421—PERSIAN CARPET

J. F. Ballard
16th Century

3000. Heavy pile with double warp. Deep blush rose field; enriched with irregularly paneled arabesques of trailing floral vines, demarked by large varied formally placed floral devices. Woven in green, plum color, blue, yellow and ivory. Blue border displaying magnificent interlacing infloretted angular scrolls in the colors of the field. Finished with inner yellow pinnaced guard and green floral scroll outer guard. "The outer guards of the end borders are missing."

9 feet 7 inches by 6 feet 3 inches.

Third and Last Afternoon

422—ISPAHAN CARPET

K. Costigan
16th Century

2400. Soft rose-crimson field; enriched with arabesque scrolls of "Herati" leaves, formally placed large lotus flowers, other floral motives and *t'chi* scrolls. Woven in pale blue, sapphire, green, orange and ivory. Deep green borders, on sides only, displaying infloretted cypress trees within floral oval wreaths and similarly wreathed palmette motives, in the colors of the field. "A fragment from a larger carpet."

9 feet 10 inches by 8 feet 9 inches.

423—CHINESE MEDALLION RUG

A. Berner agh.
Ming Period

2050. Flowered and scrolled golden olive yellow field, displaying an unique oblong medallion of pale translucent sapphire-blue, bordered with a key scroll and enclosing two "Feng-huang" birds amid highly conventionalized cloud forms. Woven in deep sapphire-blue, ivory and old yellow. Border of lotus flowers and scrolled leafage, with the deep Cashmere sapphire-blue predominating.

11 feet 8 inches by 6 feet 2 inches.

Note: This lustrous rug is woven with such remarkable wool that it has the quality of silk.

424—IMPERIAL CHINESE RUG

C. F. Stoddard
17th Century

2205. Simulating a pelt of a "tiger," symbolic of royal power. Intricately woven on a natural colored ground with highly conventionalized stripes and backbone in tawny black, the features of ferocious aspect in pink, ivory, light and dark blues.

12 feet by 3 feet 9 inches.

425—ANIMALISTIC RUG

J. Feder
Kubah 15th Century

1800. Blue-black field, displaying a noble pattern of broad interlacing leaf bands invested with archaic floral and bird motives. The bands form many varied lozenge devices, support infloretted plaquettes and variously enclose antelope, dragon, other animalistic and floral motives. Woven in dark and light sapphire-blue, crimson, red, greens, ivory and yellow. Cream border of unusual angular scrolls and floral devices.

16 by 7 feet.

Note: This rug displays a more varied character of motives than any other early Kubah rug known.

Third and Last Afternoon

426—SPANISH CARPET

H. R. Hearst
16th Century

550. Apricot-pink field and border with fluctuating down-like sheen. Enriched with quatrefoil leaf devices and connecting diamond motives bearing groups of three roosters at points. Woven in sapphire blues, green, rich golden yellow and ivory. Broad volute leaf scroll border developing large lily motives; inner pinnaced guard and chevroned outer guard; woven in the colors of the field.

11 feet by 5 feet 9 inches.

E. E. Bacon
16th Century

427—SPANISH CARPET

625. Similar to the preceding; but with distinguished infloretted angular ribbon S-scroll border tied at intervals, and there supporting double fleur-de-lis motives.

11 feet 10 inches by 5 feet 10 inches.

H. R. Hearst
16th Century

428—SPANISH CARPET

700. Similar to the preceding, but with the field slightly deeper in tone.

11 feet 2 inches by 5 feet 10 inches

E. E. Bacon
16th Century

429—SPANISH CARPET

625. Apricot-pink field and border, enriched with series of scrolled leaf devices. Woven in ivory, yellow and sapphire blues. Broad angular leaf-scroll border with chevron guards; woven in the colors of the field.

11 feet by 10 feet.

A. Kostinyan
18th Century

430—HERATI CARPET

850. Lustrous ivory field, enriched with formal arabesque leaf devices, trailing floral vines and diamond trellis enclosing cruciform bouquets. Intricately woven in rose-du-Barry, light and dark blue, black and yellow. Deep blue paneled border defined by narrow bandings and enclosing formal bouquets of flowers in light colors. Blue pinnaced guard. Border of same period, but has been added.

13 feet 6 inches by 10 feet 10 inches.

Third and Last Afternoon

431—MOSQUE CARPET

L. Bergman
Oushak 17th Century

1600. Rose-red field of rare brilliance, enriched with sapphire-blue trailing vines, arabesqued central ovate medallion of deep blue, pendent plaquettes and scroll bracketed corners. The central medallion bears a rose-red four-lobed device. Woven in rose, red and two tones of blue, accentuated with dull ivory. Broad border of closely placed large and small blossoms woven in rose-du-Barry, greens and ivory on deep illusive blue. Rose floral guards.

16 feet 4 inches by 9 feet 10 inches.

432—CALIPHATE CARPET

K. Kosticyn
Damascus 16th Century

2500. Entire ground of rose crimson, woven with great unity of purpose in variable jade green delicately touched with golden yellow. The field displays central stellate oblong, enclosing a floral lozenge, surrounding panels variously bearing blossoms, dainty lattice and diapers and broad end panels with narrow connecting bands similar in treatment. Border of alternate crimson and green ovate medallions. Finished with several narrow floral guards.

13 feet 10 inches by 9 feet.

433—GOTHIC CARPET

H. H. Seaman, Agh.
Hispano-Moresque 15th Century

2200. Brilliant rose-red field, enriched with series of stepped oval lozenges enclosing heraldic motives; the lozenges are suspended from and parted by entwined double-knotted ribbons giving a lattice effect. Woven with deep blue, apple green and ivory. Green border, with red arabesqued medallions. Finished with an inner chevroned guard of blue and ivory and a broader outer guard of red and ivory floral lattice at sides; at the ends, with series of jardinières.

17 feet by 8 feet.

Third and Last Afternoon

434—SPANISH GOTHIC CARPET

J. F. Ballard
15th Century

2700. Rose-red field, fluctuating to a soft rose, enriched with a double series of magnificent infloretted leaf wreaths enclosing most unusual vines bearing grapes, scrolling from central rosettes. Woven in light jade and deeper green, finely outlined with ivory yellow. Soft green border, displaying in darker green volute scrolled chimeric dragons tied with ribbon. Finished with narrow guards.

18 feet by 7 feet 8 inches.

435—MOSQUE CARPET

Mayores Bros.
Hispano-Moresque 16th Century

1550. Rose-du-Barry field and border of soft radiance, enriched with jade-green oval medallion and similar quarter corners displaying rosettes and lily scrolls. The field is arabesqued with scrolling "Herati" leaves. Broad border of recurring jade green, displaying scrolled plaquettes with intermediate festooned bouquets of carnations and hyacinths. Mainly woven in soft golden-yellow, pale blue and green. Yellowish rosette and ribbon guards. (Has been considerably restored.)

17 feet by 9 feet 8 inches.

436—CALIPHATE CARPET

K. Kostigyan
Ghiordes 17th Century

2200. Rich lustrous ivory field, bearing a veritable flower garden of dainty scrolling vines seemingly running wild but formally placed in a most skilful manner. Fleurs-de-lis, hyacinths, carnations and many lilies are woven in rare pastel shades enlivened by touches of deep sapphire blue. Very distinguished Mohammedan blue border, displaying varicolored lozenges enclosing carnation sprays. Supplementary borders of rose and yellow, bearing angular *t'chi* scrolls and leafage with intermediate narrow guards.

14 feet 7 inches by 11 feet 5 inches.

Note: This beautiful carpet has an interesting dual personality, for while the flowers are most naturalistically drawn, yet their formal placement blends the field into the highly conventionalized borders.

Third and Last Afternoon

437—OUSHAK CARPET

O. Bermet, agt.

17th Century

2000.

Brilliant shimmering flame-rose field, enriched with blue-trailing floral vines, central serrated ovoidal medallion, small pendent medallions and intricately scrolled arabesque corner brackets. The central medallion of fluctuating plum-color, enclosing an infloretted four-lobed device of deep rose developing fleur-de-lis motives at points. Broad border of recurring plum-color woven in ivory, rose pink and green with many conventionalized blossoms formally placed. Floral guards of rose and green.

16 feet 6 inches by 9 feet 8 inches.

L. Berzman

438—SPANISH CARPET

16th Century

4000.

Lustrous fluctuating rose-red field, arabesqued with light leaf scrollings bearing distinguished palmettes, flowers and geometric lozenge motives; finished with unusual surrounding band of oblong panels enclosing geometric lozenge devices. Woven in turquoise and sapphire blues, golden yellow, ivory and pale green. Rich olive-green border and guards variously displaying large intricate floral devices amid arabesque scrollings; pinnaced inner guard and outer guard of blossoms and *t'chi* scrolls; woven in the charming colors of the field.

17 feet 8 inches by 10 feet 4 inches.

Note: This interesting carpet, Spanish in weave, derives its motives from an almost contemporary specimen of the Islamic Orient.

Miss Rayh

439—PALACE CARPET

Kubah 17th Century

2200.

Fluctuating amber field, enriched with large rosetted blossoms formally placed amid arabesque scrollings bearing many varied smaller blossoms. Woven in dainty ivory, rose-du-Barry, green and two rare tones of aubergine. Rose-red border, with angular interlacing scrollings in tones of blue and pale yellow. Floral guards of scrolling blossoms on ivory.

20 feet 7 inches by 9 feet 3 inches.

Third and Last Afternoon

440—PALACE CARPET

N. Kostinyan
Kubah 16th Century

1900. Deep rose-du-Barry field, displaying vigorously drawn enrichment, two central hexoidal floral medallions surrounded by large highly conventionalized lily and other floral devices. Woven with fine masses of dark aubergine, pale blue, ivory, yellow and green. Ivory border, displaying quaintly conventionalized cypress trees and alternating angular arabesque scrollings.

21 feet 10 inches by 10 feet.

Parish Watson
16th Century

441—ROYAL ISPAHAN CARPET

15000. Intricate mille-fleur ivory field; woven with central deeply serrated rose-red medallion bearing, amid delicate vines and perched birds, further imposed medallions enclosing lions attacking antelopes. The central medallion is surrounded by ovoidal serrated leaf wreaths of peacock green and mulberry, the latter color appearing in the bracket corners, which also sustain lion and antelope medallions similar to those in the center. The wreaths and field are infloretted with small diversified floral vines, and *t'chi* scrolls are developed in the wreaths. The colors of the various motives are delicate pink, pale green, dark and light blues, with occasional soft yellows. Broad deep rose-red border, woven with infloretted plaquettes and connecting ribbons developing *t'chi* motives amid trailing lotus blossoms. Floral guards of recurring green and ivory.

18 feet 5 inches by 7 feet 9 inches.

N. Kostinyan
17th Century

442—ROYAL SPANISH CARPET

3100. Lustrous sapphire-blue field, bearing central golden-yellow escutcheon mantled by a plumed helm and an eight-pointed star. The shield is blazoned with a tree, surrounded by many small animals and personages and is inscribed with motto, "NOBLES POR NOBLES DE CARABA CALOS ROBLES." At the corners are scrolled and lobed acanthus-leaf devices, and the field is further diversified by numerous small animalistic motives. Broad borders of arabesque leaf and lotus scrolls

[Continued

[No. 442—Continued]

with perched birds; the scrolls develop at intervals large flowering shrubs variously sheltering facing bulls and lions. Scrolled leaf guards. The rich sapphire ground invests the borders also and gives an unusual unity to the motives, which are woven in soft rich greens, ivory and a wide range of golden tones.

17 feet 4 inches by 9 feet 4 inches.

443—ISPAHAN PALACE CARPET

K. Bostixyan
16th Century

5000. Deep rose-du-Barry field, with four-lobed medallions of deep golden-yellow centered with a scalloped diamond device bearing a large blossom and leafage; quaintly arabesqued semi-arched brackets are in the corners. The field is further enriched with many scrolled two-handled vases formally placed and emitting bouquets of lilies and carnations. The flowers and scrollings are woven in pale blue, green, yellows and ivories accentuated with deep blue. Broad border of rich green, woven in the colors of the field with palmette motives and alternating cypress trees enclosed within oval garlands of small flowers. Floral guards of golden yellow and rose-du-Barry.

18 feet 4 inches by 12 feet 11 inches.

444—ALTAR CARPET

H. N. Seaman, agh.
Hispano-Moresque 16th Century

1400. Delicate lustrous apricot yellow field, displaying series of arabesqued leaf medallions, alternately of four-lobed and of diamond forms, both developing animalistic devices; each series is parted by scrolled motives in orange. Border and guards, of similar color to field, variously exhibit scrolled leafage and chevrons. The pattern woven in light and dark sapphire blue, pale yellow, ivory and light apple-green.

20 feet 2 inches by 10 feet 4 inches.

445—SPANISH ALTAR CARPET

Balogian
16th Century

3100. Lustrous fluctuating ivory field, also investing the borders. Woven in a deep warm coffee color; displaying all-over delicately drawn leaf arabesque medallions, *semé* with small stellate motives. Border of bold Renaissance vine-leaf scrolls supporting jardinières of fruit. Unusual stepped chevron inner guard.

18 feet by 12 feet 10 inches.

Third and Last Afternoon

446—ALTAR CARPET

J. R. Hearst
Hispano-Moresque 16th Century

1900. Lustrous apricot-pink field, displaying series of arabesqued leaf medallions alternately of quatrefoil and diamond shape, both of which develop animalistic devices; each series is parted by scrolled motives of orange. Border and guards, of similar color to field, variously exhibit scrolled leafage and chevrons. The pattern woven in light and dark sapphire-blue, pale yellows and ivory. The outer guard is woven with the names of the original donors of the carpet, viz., "A, DEVOZN., DOA, AGUSTINA, Y, DA, THERESA, PERALTA."

17 feet 7 inches by 17 feet 3 inches.
E. B. Bacon

447—OUSHAK CARPET

17th Century

2200. Brilliant shimmering rose-red field, fluctuating in tone; enriched with deep sapphire blue trailing vines, central serrated ovoidal medallion, small pendent medallions, side brackets and recurring portions of medallions at ends similar to that in center. The central medallion, of deep blue, bears a four-lobed device of rose-red and all the major motives are florally arabesqued. Woven in plum color, ivory, green and pale blue. Broad deep blue border, sustaining large highly conventionalized floral devices amid trailing vines of lesser blossoms, green and crimson guards displaying curiously chevroned *t'chi* scrolls.

20 feet 3 inches by 11 feet.

448—MOSQUE CARPET

H. Michaelian
Oushak 17th Century

2100. Rose-red field, enriched with trailing blue vines, central serrate ovate medallion, two similar three-quarter medallions at ends. The central medallion, with lobe center of rose, and the side brackets are rich sapphire-blue, the other motives in a lighter tone; all are strongly arabesqued and woven with ivory and green. Broad border of large and small conventionalized blossoms and leafage closely placed. Inner guard of angular scrolls and blossoms, wider outer guard of angularly composed lily scrolls.

25 feet by 13 feet 4 inches.

Third and Last Afternoon

449—ISPAHAN PALACE CARPET

16th Century

Ar. Herati

14000. Deep lustrous rose-red field; finely arabesqued with scrolling vines bearing "Herati" leafage, palmettes and conventionalized pomegranate devices, broadly woven with greens, light and dark sapphire blues, golden yellows, ivory and rose pink. Deep blue border, enriched with noble infloretted palmette motives borne on trailing vines; woven in the subtle colors of the field. Floral guards of apple-green and rose-red.

26 feet 7 inches by 10 feet 10 inches.

450—SILK DIVAN RUG

Indian 17th Century

Herat

1300. Lustrous ruby-red field, displaying a succession of vine-scrolled diamond motives, enclosing bouquets of flowers; woven with a double pile in fine yellows, ivories, rose-pink and pale green. Golden yellow border, with angular scrolled flowers; crimson and ivory guards.

11 feet by 3 feet.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED
TO FURNISH

APPRAISEMENTS AND INVENTORIES

OF

ART PROPERTY, BOOKS, MANUSCRIPTS, JEWELS
AND PERSONAL EFFECTS OF
EVERY DESCRIPTION

AT CHARGES COMMENSURATE
WITH THE DUTIES INVOLVED

THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK
TELEPHONE, 3346 GRAMERCY

COMPOSITION, PRESSWORK
AND BINDING BY

